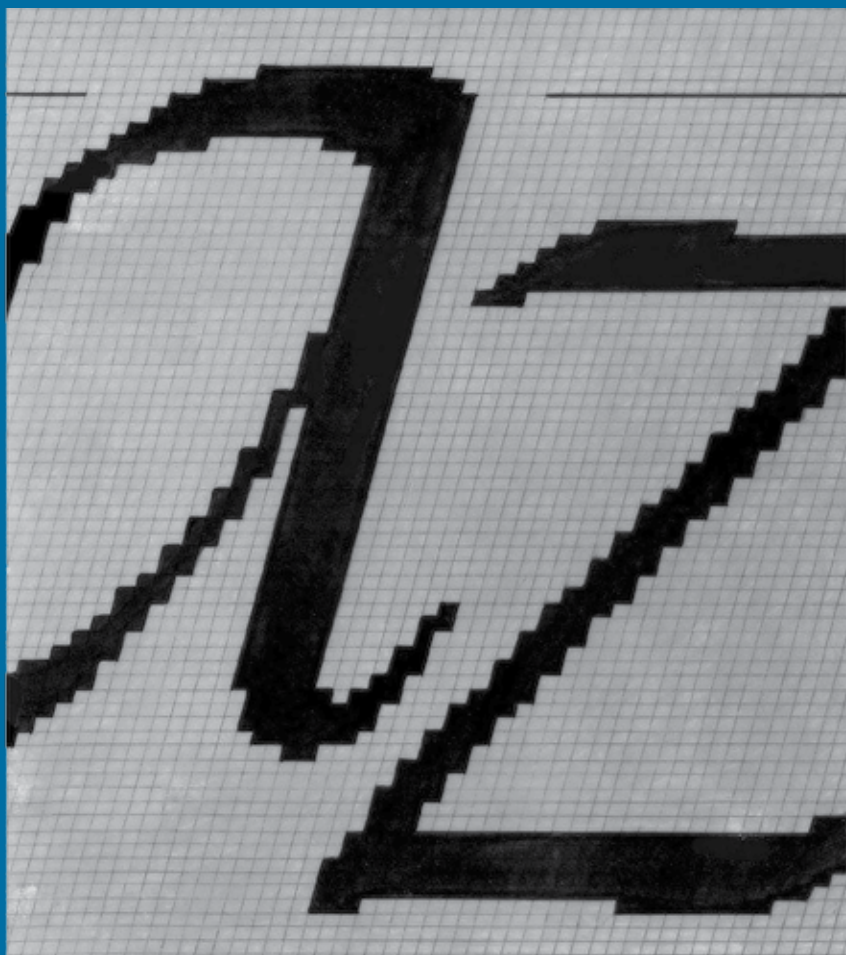


OAK KNOLL PRESS



FALL 2016

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Robert D. Fleck, Jr.

1947-2016

We note with sadness the passing of our founder, publisher, and guiding spirit, Robert D. Fleck, Jr. Bob launched Oak Knoll Press in 1978, and in 2008 it received the Institutional Award of the American Printing History Association, "in grateful recognition of its services in advancing understanding of the history of the book and its allied arts."

We hope you enjoy our new catalogue as both a testament to Bob's vision and a statement of our ongoing dedication to publishing the best new titles in the field of books about books.

Matthew Young
Managing Editor

Robert D. Fleck, III
Antiquarian Director

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Front cover: illustration from *Carol Twombly: Her brief but brilliant career in type design* (page 2), with cover type in Twombly's *Trajan* and *Nueva*.
Rear cover: 18th century water-powered stamping machine, from *Fabriano: City of Medieval and Renaissance Papermaking* (opposite page).

FABRIANO

CITY OF MEDIEVAL AND RENAISSANCE PAPERMAKING

by Sylvia Rodgers Albro

Fabriano was at the center of Medieval and Renaissance Europe's paper industry, favored by merchants and Michelangelo, princes and popes (including one who secretly ordered it while in exile), and a growing, international clientele. Today, Fabriano paper is still in demand among artists and printers for high-quality work... and this book is printed on Fabriano Onyx.

In *Fabriano: City of Medieval and Renaissance Papermaking* Sylvia Rodgers Albro explores how the Arab art of handmade paper came to the Italian peninsula in the thirteenth century and why Fabriano was well-positioned to develop as the heart of this artisan craft, first in Italy and subsequently for a larger Mediterranean territory. The story of Fabriano's success involves colorful figures from monks, mercenaries, and merchants to engineers, entrepreneurs, and assassins. As Fabriano perfected the papermaking craft, fine white Italian hand-made paper—admired for its exceptional quality and durability—was unrivaled in Europe from the fourteenth to the eighteenth centuries. Rare books, prints, and manuscripts made with Italian paper from this period have survived in remarkably pristine condition.

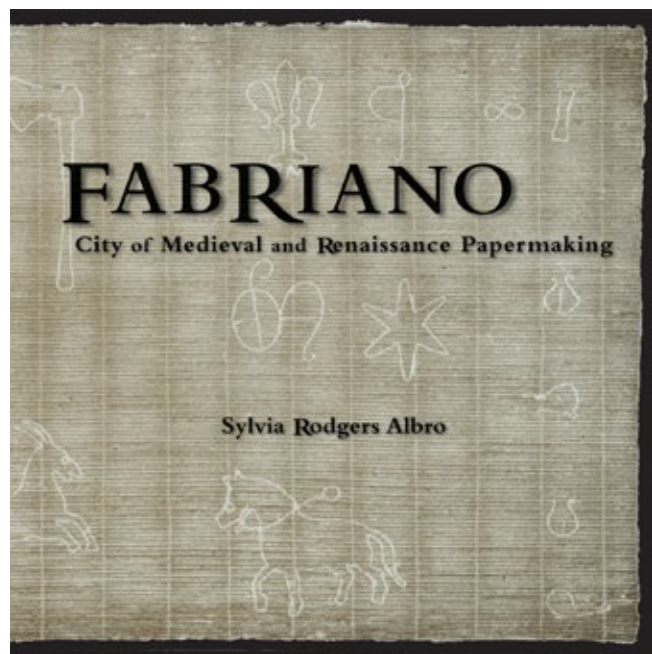
Through illuminating text, Albro analyzes the conditions that have kept the city's papermaking industry in business for eight centuries even as many other areas have ceased production. More than 200 illustrations document this remarkable history. Many illustrations pair images of original artifacts from Italian archives and Library of Congress collections made with Fabriano paper and their identifying watermarks, the latter revealed through beta-radiography and digital photography. A glossary of Italian terminology and technical appendices complete the volume.

Sylvia Rodgers Albro is a senior conservator of rare materials on paper at the Library of Congress.

2016, hardcover, dust jacket, 9 x 9 inches, 240 pages

ISBN 9781584563518, Order No. 123419, \$95.00

Available in November



CAROL TWOMBLY

HER BRIEF BUT BRILLIANT CAREER IN TYPE DESIGN

by Nancy Stock-Allen

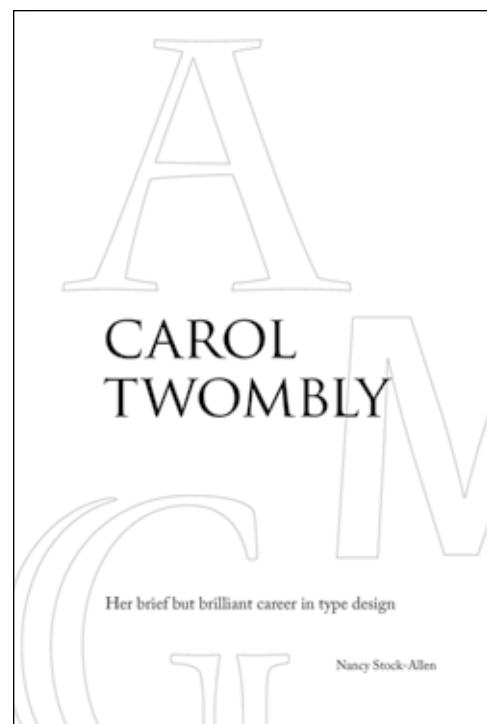
This study is a fascinating inside look at digital type design, the rather mysterious career of one of its most important practitioners, and the history and culture of Adobe Type, with additional insight into other type designers of the digital era. It is difficult to imagine a graphic designer in the last quarter century who is not familiar with at least some of Carol Twombly's typefaces. Yet many of those who use her fonts today would be hard pressed to name their designer.

Twombly studied at the Rhode Island School of Design under professor Charles Bigelow, and she also studied at the Bigelow & Holmes studio. She joined Adobe Systems in 1988, when the company was hiring young designers for the newly launched type department. During her ten years at Adobe, she designed some of the most recognizable and popular typefaces on the market today, including Trajan (1989), Charlemagne (1989), Lithos (1989), Adobe Caslon (1990), Myriad (1991, with Robert Slimbach), Viva (1993), Nueva (1994), and

Chaparral (1997). In 1994, Twombly won the Prix Charles Peignot, given by the Association Typographique Internationale (ATypI)—the first woman, and second American, to receive the award.

Having achieved international recognition, Twombly was uncomfortable being in the public eye at conferences and in Adobe marketing materials. She also grew dissatisfied with changes at Adobe and with her evolving role at the company. In 1999 she left both Adobe and her career to pursue other artistic interests.

Nancy Stock-Allen is a graphic designer and a blogger on subjects related to design, type, and women in design history. She was formerly Professor of Graphic Design



"An informative chronicle of the genesis of digital type and the surprising parallel story of some of its greatest innovators and their groundbreaking work."

— E.M. Ginger, from the Foreword

and department chair at the Moore College of Art and Design. She interviewed and corresponded extensively with Carol Twombly and many of her associates and colleagues in writing this profile of a woman who rose to the top of a field historically dominated by men, at a time of barrier-breaking and technological revolution.

Illustrated throughout with halftones, examples of Twombly's design process, and type specimens, this book will be of interest to anyone involved in type design, typography, and computer-aided graphic design.

2016, hardcover, dust jacket
6.625 x 9.875 inches, 176 pages
ISBN 9781584563464
Order No. 125344, \$49.95
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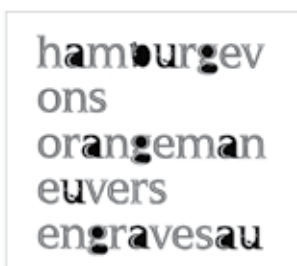


Viva: An Inline Display Face

After completing Myriad, Twombly happily returned to working alone, starting with Viva (1993), her first fully original type design at Adobe. By now her normal workflow was firmly established: research and concept development, sketching, exploring letters in keyboard combinations, developing a preliminary character set, and finally drawing the complete character set. Lastly, she would add heavier weights or italics, or both. Philosophically, she had grown to believe that digital letterforms did not necessarily have to be reduced to a clean perfection. Instead, she preferred to retain influences from drawing by hand and pen because "variety in the letterforms can impart personality and relieve the monotony of perfectly repetitive shapes."⁶⁸

Another Multiple Master face, Viva allowed for customization along weight and width axes, as in Myriad. The width could range from condensed to extra-extended and, as the weight increased, from light to bold, with the shadow effect amplified. These options allowed the user to customize a font aspherical between a light "outline" (white letters with a black outline) or a heavy inline design (a white line drawn within the stroke, giving the letterforms a cut-out appearance). Twombly experimented first with a continuous outline, then added a drop shadow, and finally settled on a broken outline. Unhappy with the terminals, she left the computer screen and returned to hand-drawing as she refined the thick and thin qualities she had explored in her early sketches. Then the fine-tuning began: "rounding off sharp corners, finding the appropriate serif style, experimenting with lowercase terminal stroke shapes, and tapering and molding the outer shadows to embrace the inline shapes."⁶⁹ Adding the condensed and extended versions, she was pleased to find that the design could tolerate considerable extremes without distortion. Lastly, all the characters were kerned and the relationships between certain problematic letters combinations (e.g., AV, WA and JO) were fine-tuned.

A plethora of letterform options were possible with an axis typeface. In the case of Viva, nine ready-to-use "primary fonts" came standard, but many additional customized "flavors" could also be generated by the individual user. Weights of light (xL), regular (xR), and bold (xB), plus widths of condensed (xW), normal (xN), and extra-extended (xx) were each assigned numbers for their value along the design axis.



Interpretation presented Twombly with some technical problems to solve with Viva.



Mist type designers develop their personal unique style. Some of Twombly's are shown above.

A PUBLISHING HISTORY OF A PROHIBITED BESTSELLER

THE ABBÉ DE VERTOT AND HIS *HISTOIRE DE MALTE*

by Robert Thake

This remarkable and entertaining study examines perhaps the most notorious example of a book whose enormous popular success was due almost entirely to its being banned by the Vatican. The story of the Abbé de Vertot and his *Histoire de Malte* will fascinate scholars of the history of the book, printing in the eighteenth century, enlightenment printing trends, the history of Malta and the Order of St. John, and the history of censorship.

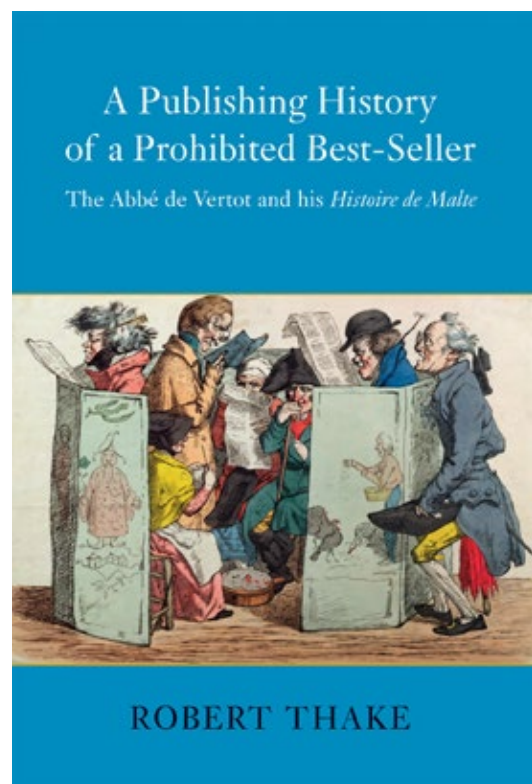
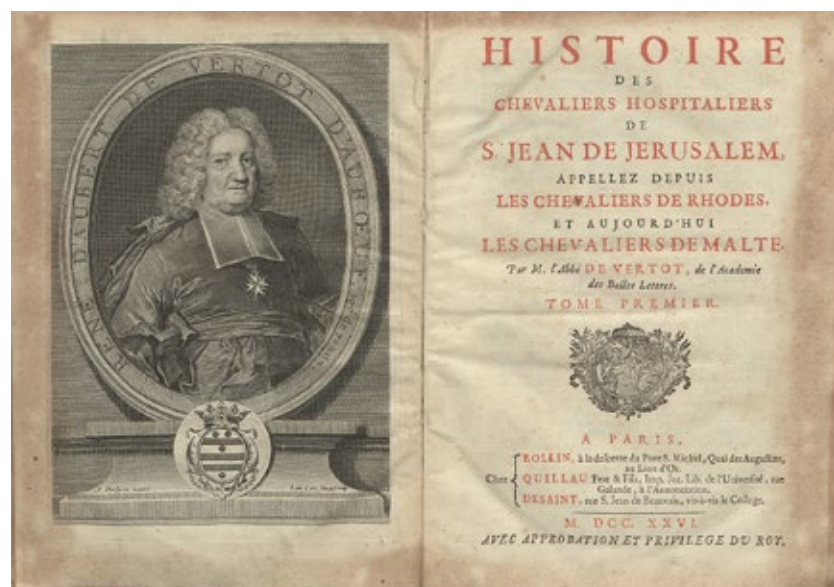
Histoire des Chevaliers Hospitaliers de S. Jean de Jerusalem, affectionately referred to as *Histoire de Malte*, was written by the Abbé de Vertot and printed in Paris in four quarto volumes in 1726. The author, a provincial clergyman who attained great fame in the capital of the *monde philosophe*, was commissioned by the Order of St. John to be its chronicler and compose a history of the Order from its humble origins in Jerusalem until the year of publication. Vertot spent thirteen years composing the work but the product was far from what his patrons expected. What was meant to be a chronicle of the Catholic Order ended up attracting the ire of the inquisition due to the numerous anti-papist statements which the author included and, shortly after it saw the light, the publication was buried in the Vatican's literary cemetery, the *Index Librorum Prohibitorum*. This study is based on hitherto unpublished sources from nineteen archives and libraries around the world.

Robert Thake holds a Doctor of Laws degree from the University of Malta, where he is a casual visiting lecturer in the civil law department. He is a member of The Bibliographical Society of London and the Oxford Bibliographical Society. He is the owner of a unique collection of historical books and manuscripts on Malta and the Order of St John. His field of research is 18th-century prohibited literature and anonymous publications

2016, hardcover, dust jacket, 6.5 x 9.5 inches, 408 pages

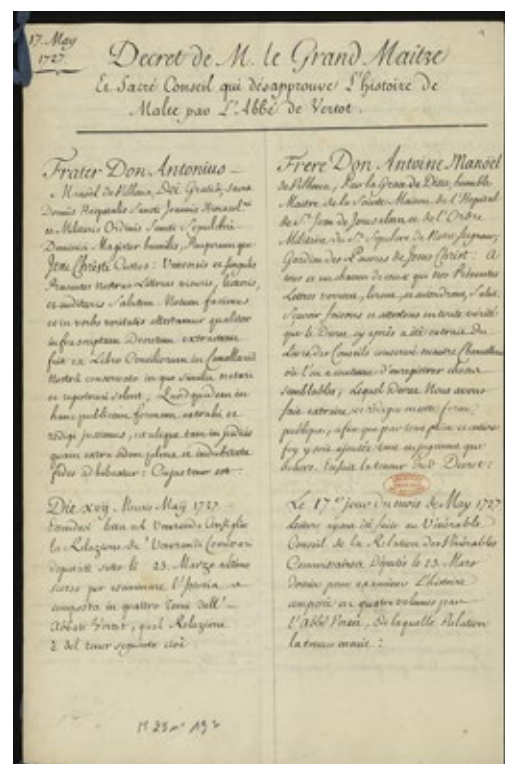
ISBN 99781584563570, Order No. 128977, \$55.00

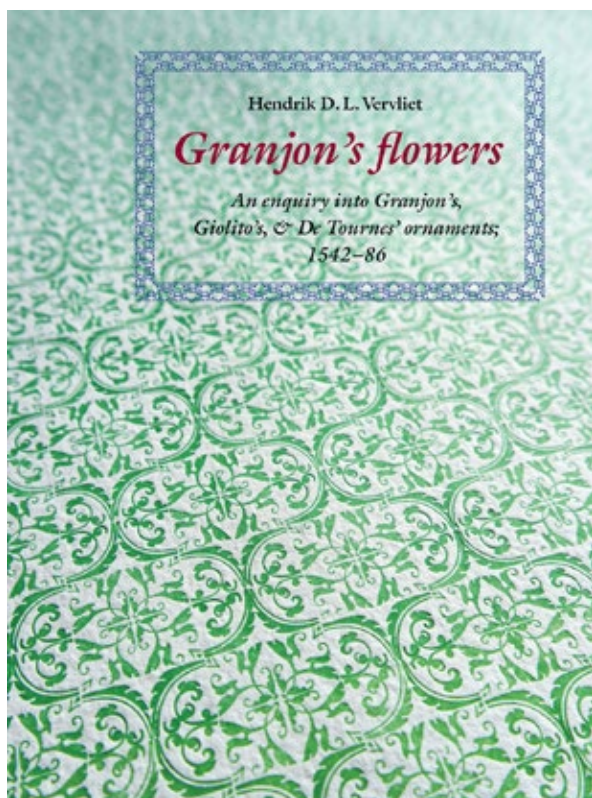
Available in December



"A major contribution to the history of the book and the cultural history of early modern European networks."

Prof. Federico Barbierato
University of Verona





GRANJON'S FLOWERS

AN ENQUIRY INTO GRANJON'S, GIOLITO'S, AND DE TOURNES' ORNAMENTS. 1542–1586

by Hendrik D.L. Vervliet

Robert Granjon (1513–1590) was a younger contemporary of Claude Garamont (c.1510–1561) and with him one of the great names in the history of type-design. His typefaces have been studied in some depth, but except for a dozen combinable type-ornaments surveyed by the author previously, his printers' flowers, however elegant and innovative, have attracted only cursory attention in such broader works as Morison's on the 'Fell' types (1967).

This book, by typographic scholar Hendrik Vervliet, examines which 'printer's flowers'—alternative terms are fleurons or type-ornaments—may be attributed to Granjon. Building on earlier researches into sixteenth-century vine leaves and Granjon's combinable ornaments (2012; 2015), the author describes one hundred and three ornaments with first appearances during Granjon's active life, either in his own publications and at presses of his associates and regular customers—such as Fezandat in Paris, de Tournes in Lyons, Silvius in Antwerp, and Basa in Rome—or in potential sources, such as Giolito's publications in Venice.

At the end of the author's research, however, it became clear that only about half of them could be attributed to Granjon on more or less sure grounds. The other half seems attributable to ornamentists, as yet nameless, working for de Tournes in Lyons or Giolito in Venice. The chapter on Giolito's ornaments aims to clear up the problem of whether Gabriele Giolito was Granjon's first customer, or rather, as is surmised here, a source for some or all of his designs. The main user of Granjon's founts in Lyons was Jean de Tournes. Previous studies of de Tournes either evaded the problem or were sketchy and unillustrated.

Arguments used for attributing flowers to Granjon were: archival references; materials (cast or woodcut); occurrences of punches, matrices, or type; occurrences in publications; instances of non-proprietary use; Granjon's known whereabouts at a first appearance; stylistic criteria.

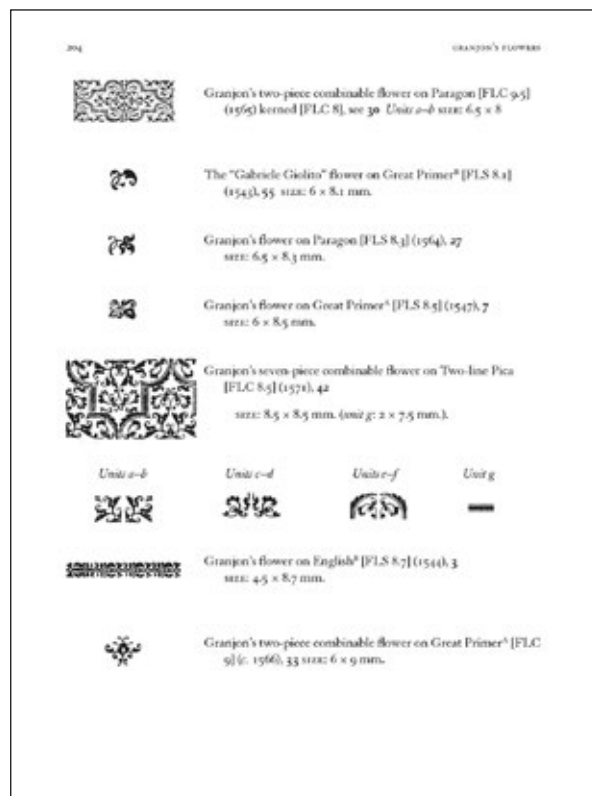
The contents include a chronology of Granjon's ornaments (1544–1586), ornaments used by Gabriele Giolito in Venice (1542–1550), and flowers and ornaments used by de Tournes in Lyons (1544–1577). Appendices include illustrated lists of ornaments by size, width, and date. An entry typically consists of: name of the flower; facsimile at actual size; motif; height and width; punchcutter; first occurrence; type-specimens and artifacts that have been preserved; recent literature and notes. References and an index follow.

Henrik D.L. Vervliet was Librarian at the University of Antwerp and a professor at the University of Amsterdam. In 2011, the American Printing Historical Association presented him with its annual award for distinguished contribution to the study of printing history.

2016, hardcover, dust jacket, 7.25 x 9.75 inches, 248 pages

ISBN 99781584563556, Order No. 127576, \$65.00

Available in December



THE BOOK AND PERIODICAL ILLUSTRATIONS OF ARTHUR HUGHES

by Maroussia Oakley

The Book and Periodical Illustrations of Arthur Hughes is the first detailed account of the work of this somewhat neglected Pre-Raphaelite artist between 1855 and 1913.

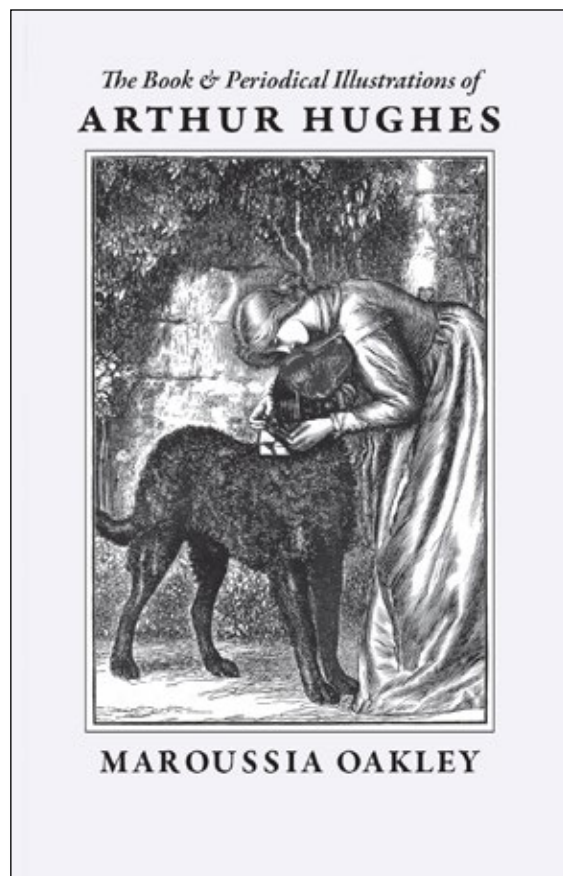
Many of his books were intended for children, including such classics as *At the Back of the North Wind* and *The Princess and the Goblin*, first published by Alexander Strahan in *Good Words for the Young*, 1869-71.

Designs by Arthur Hughes for Christina Rossetti's *Sing-Song* and *Speaking Likenesses* were notable for their witty accompaniment to her poetry and prose, matching the curiosity of texts created to amuse (or terrify) Victorian and Edwardian children.

The book is fully illustrated in black and white and includes an eight-page color section. Appendices include a checklist of the books and periodicals, with a supporting bibliography and extensive notes. In all an invaluable account of the illustrative work of a Pre-Raphaelite artist so long undervalued by collectors.

Dr. Maroussia Oakley has been enthused by the illustrative work of Arthur Hughes for many years, and has already written a number of articles about his work. She has published transcriptions of letters by his publisher Alexander Strahan, and also written on John Everett Millais, print technology, and the Dalziel Archive in the British Museum.

2016, Oak Knoll Press and the Private Libraries Association
hardcover, dust jacket, 7.17 x 10.75 inches, 328 pages
ISBN 9781584563488, Order No. 127219, \$75.00
[Available in November](#)



AMERICAN BEE BOOKS

AN ANNOTATED BIBLIOGRAPHY OF BOOKS ON BEES AND BEEKEEPING 1492 TO 2010

by Philip A. Mason

As interest in bees and beekeeping continues to grow in the world, this annotated bibliography of American books on bees and beekeeping is the first of its kind. Approximately 3,800 entries are recorded, through which can be traced not only the growth of bee science and beekeeping methods, but also the history of beekeeping in America.

The task of locating and examining these books, recording these bibliographic entries, and preparing annotations has taken the author twenty years. The goal of the bibliography is to provide the holder of a bee book a way to know which book he or she has in his or her hands, and to further identify the seminal works.

The Appendices provide a valuable research tool: each book is identified as falling into one or more of forty-five categories. Categories include, for example, "Are Honey Bees Native to America?," "Women in Beekeeping," and "Honey Production." This bibliography will be of great use to librarians, book collectors and booksellers, as well as beekeepers and those interested in agricultural history and innovation. Illustrated in color throughout.

Philip A. Mason graduated from the University of Chicago (A.B.) and the University of Chicago Law School (J.D.). When he was fifty-two, with the encouragement of Professor Roger Morse, he enrolled in Cornell University and received his Ph.D. in Entomology. This bibliography reflects the confluence of his interest in bees, beekeeping, and book collecting.

2016, casebound with Japanese cloth, dust jacket, 9.5 x 9.5 inches, 600 pages

ISBN 9781878112019, Order No. 129171, \$175.00

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"This careful account of the life's work of a dedicated scholar-collector accomplishes what no practicing entomologist can ever do... Never mind that the books are totally fascinating to the outsider."

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Former Curator of Rare Books,
Houghton Library, Harvard

"A thoughtful distillation of a great deal of gathering and collecting that combines and carefully arranges the monumental, the workaday, and the ultra-rare from nearly everything that has been written, printed, and read on apiculture in America."

— Dr. Earle Havens
Curator of Rare Books &
Manuscripts, Sheridan
Libraries, Johns Hopkins



GARDENS, ART, AND COMMERCE IN CHINESE WOODBLOCK PRINTS

by T. June Li and Suzanne E. Wright

A catalogue issued in conjunction with “Gardens, Art, and Commerce in Chinese Woodblock Prints” at the Huntington Library, Art Collections, and Botanical Gardens, September 17, 2016-January 9, 2017. The exhibition and catalogue explore the art, craft, and cultural significance of Chinese woodblock prints made during their golden age, from the late 16th century through the 19th century.

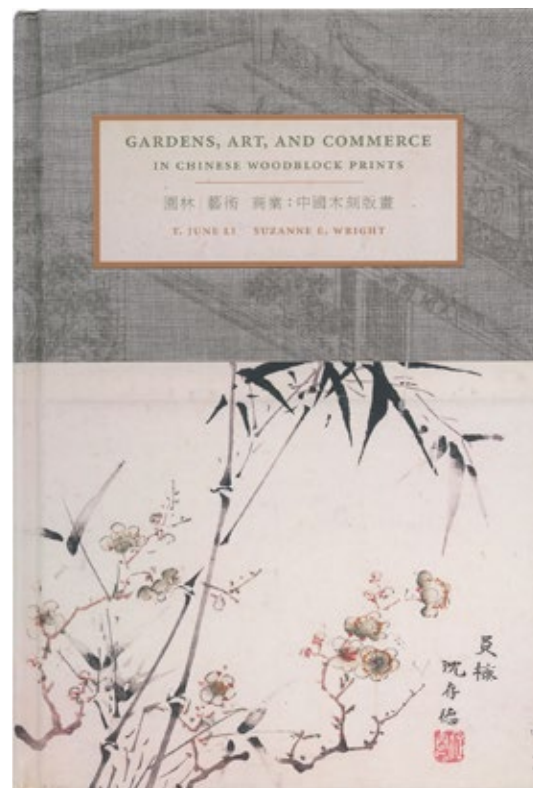
The fully illustrated catalogue features contributions by co-curators T. June Li and Suzanne E. Wright. Li details the origins and provenance of the Huntington's Ten Bamboo Studio Manual of Calligraphy and Painting, a landmark of multi-block color printing, with particular emphasis on its appeal to 18th- and 19th-century Japanese collectors. Wright traces the development of three distinct regional styles of woodblock-printed illustrations during the late Ming dynasty, with striking examples of each style drawn from the exhibition. With 154 color illustrations and two maps.

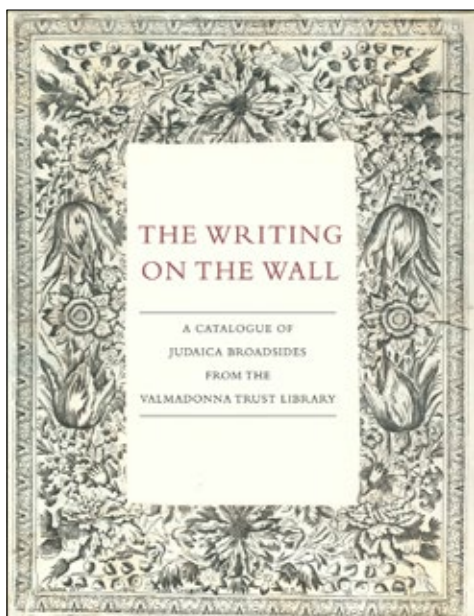
T. June Li is curator emerita and founding curator of the Chinese garden at the Huntington Library, Art Collections, and Botanical Gardens. Suzanne E. Wright is an associate professor of art history at the University of Tennessee, Knoxville.

2016, Hardcover, three-piece case binding with debossed and tipped-on title, 8 x 11.875 inches, 176 pages

ISBN 9780873282673, Order No. 129157, \$49.95

Distributed for Huntington Library, Art Collections, and Botanical Gardens





THE WRITING ON THE WALL A CATALOGUE OF JUDAICA BROADSIDES FROM THE VALMADONNA TRUST LIBRARY

by Sharon Liberman Mintz, Shaul Seidler-Feller, and David Wachtel

The Valmadonna Trust Library is the world's single most important and extensive private collection of Hebrew books. Within the collection there are more than 550 broadsides which have long served as important documentary sources of information for those who study the history of the Jews in the early modern era. This volume is an important systematic scholarly treatment of Judaic broadsides as a genre in their own right.

Professors Dvora Bregman, Elisheva Carlebach, Ruth Langer, Nahum Rakover, and Adam Shear contribute the opening scholarly essays, providing the reader with a richer contextualization and a fuller understanding of the materials. A full catalogue of the broadsides held by the Library includes discussion of the collection's highlights, with color and black and white illustrations throughout. With table of contents, preface, introduction, works cited, appendices, index.

2016, paper-covered boards, 9 x 11.75 inches, 320 pages

ISBN 99780692453032, Order No. 128937, \$75.00

Distributed for Valmadonna Trust Library

SIXTY OVER THIRTY BIBLIOGRAPHY OF BOOKS PRINTED SINCE 1986 AT THE SCRIPPS COLLEGE PRESS

by Kitty Maryatt

The Scripps College Press has been making collaborative student books for thirty years, publishing one edition each semester for a total of sixty editions. This new bibliography includes all the books produced by the students in the Typography and the Book Arts class, devoting four pages to each book and showing several photos of each. The accompanying text by Kitty Maryatt tells fascinating stories about the making of the books. Selections of the students' intelligent and varied writings are included in each section.

The book includes a brief history of the press and descriptive information about the printing process, as well as bibliographical and descriptive information about each of the sixty works published by the press from 1986-2015, and lists of Goudy lecturers and institutions with standing orders. Color illustrations throughout.



A special addition to this second printing of 100 copies is a DVD with the documentary "Thinking Out Loud: Making Books at the Scripps College Press." In this 49-minute video, we hear directly from the students about the process of developing a collaborative vision for the edition. Two books are highlighted: Ruminations and Good Data/Bad Data.. An 8-minute version was produced for the 75th Anniversary of the Founding of the Scripps College Press, and is included.

2016, stiff wrappers, 8.5 x 11 inches, 276 pages
with documentary "Thinking Out Loud" on DVD
ISBN 99781584563563, Order No. 128934, \$75.00
Distributed for Scripps College Press

NINETEENTH-CENTURY DUST-JACKETS

by Mark R. Godburn

Nineteenth-Century Dust-Jackets is a comprehensive general history of publishers' dust jackets during the first century of their use. From the earliest known jacket issued in 1819, the author surveys the entire field of British, American, and European jackets and documents a part of publishing history that was nearly lost to the nineteenth-century custom of discarding dust-jackets so that the more decorative bindings could be seen. The book examines when and why publishers began to issue dust-jackets, the subsequent growth of their use, and the role they played in marketing.

Included are the rare all-enclosing jackets that were issued on some annuals and trade books, ornate Victorian jackets, binders' and stationers' jackets, and many others. A chapter on Lewis Carroll's jackets includes letters he wrote to his publisher on the subject, which are published here for the first time.

The appendices list all known jackets to 1870 and examine the John Murray and Smith, Elder archive which contains over 200 nineteenth-century jackets. There is a supporting bibliography, notes and index, and over 100 photographs in color, many never before seen.

Mark Godburn is a bookseller and collector who has written widely about the evolution of the dust-jacket in the nineteenth century. His research has brought to light many previously unrecorded examples, including the earliest jackets now known.

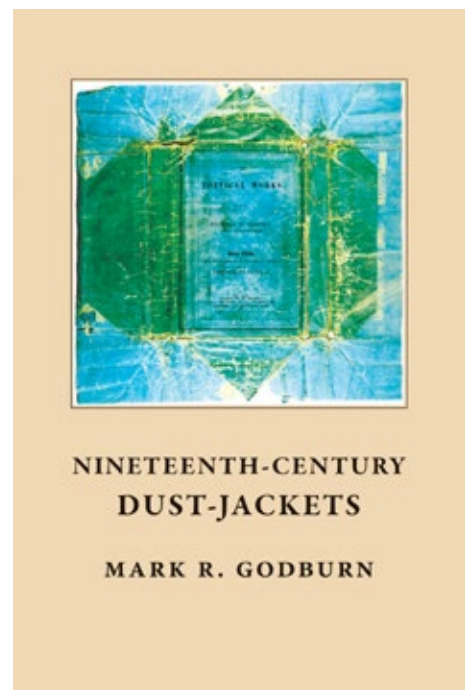
2016, Oak Knoll Press and the Private Libraries Association

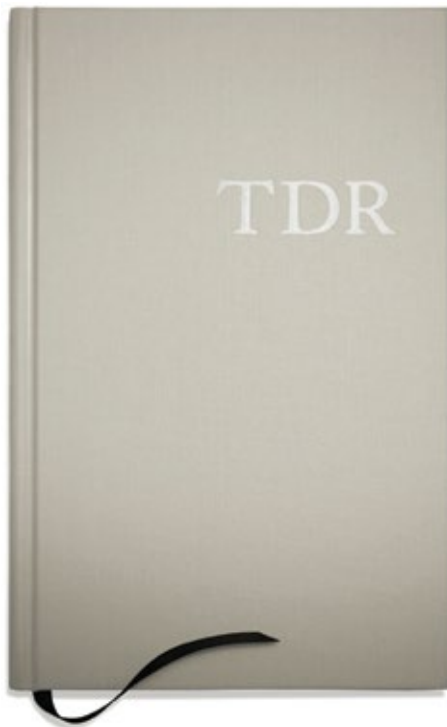
cloth, dust jacket, 7.17 x 10.75, 216 pages.

ISBN: 9781584563471, Order No. 127223, \$75.00

"Godburn's book is a key contribution to our understanding of not only the the dust jackets themselves, but also the individuals, institutions, and economic currents that created them, and is deserving of a place in any bookseller's reference library."

— Laura Massey, ABA Newsletter





"It is rare that I write about or endorse books in this column... I have the first edition, but this second one is almost 3x the size, and worth (re)purchasing for its expanded content.... Its entries are concise and simple to locate, making it an invaluable tool for even the most cluttered desktop."

— Ilene Strizver
CreativePro.com

TDR: THE TYPOGRAPHIC DESK REFERENCE, 2ND EDITION

by Theo Rosendorf

The Typographic Desk Reference (aka *TDR*) is an encyclopedic reference guide of typographic terms and classification with definitions of form and usage for Latin based writing systems. The second edition, in the works since 2010, has more than doubled in size to include:

- New historical information on letterpress printing, the business of composition, and typographic technologies of the past;
- Current technologies such as OpenType and web fonts;
- Expanded entries on paper and book sizes, including contemporary and historical standards for sheets and fold counts;
- A much improved scheme for classifying specimens, which have grown to include more than 80 typefaces;
- Improved topical placement: for instance, typographical rules exist as form but also physical objects when associated with handset type.

The four main sections are: Terms—definitions of format, measurements, practice, standards, tools, and lingo; Glyphs—the list of standard ISO and extended Latin characters, symbols, diacritics, marks, and various forms of typographic furniture; Anatomy & Form—letter stroke parts and the variations of impression and space; and Classification & Specimens—a historical line with examples of form from blackletter to contemporary sans serif types. Designed for quick consultation, entries are concise and factual, making it handy for the desk.

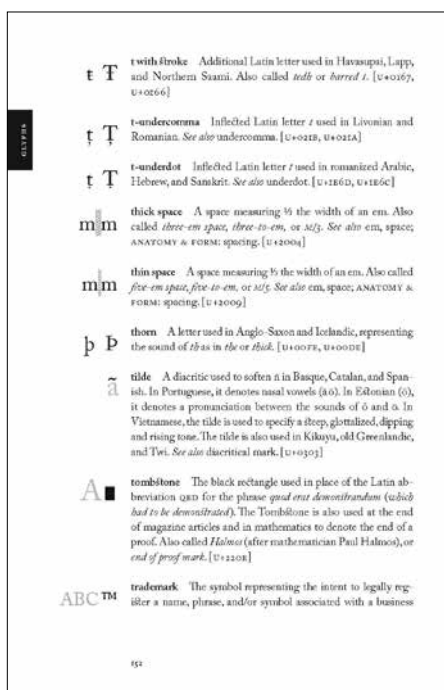
Theodore Rosendorf's career has taken him to clients in the US and abroad for some of the world's most well known brands. He lives and works in Decatur, GA.

2015, hardcover, 5.5 x 8.5 inches, approx. 350 pages

Paperback: ISBN 9781584563112, Order No. 108706, \$24.95

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ABC FOR BOOK COLLECTORS

NINTH EDITION, ILLUSTRATED

by John Carter, Nicolas Barker, and Simran Thadani

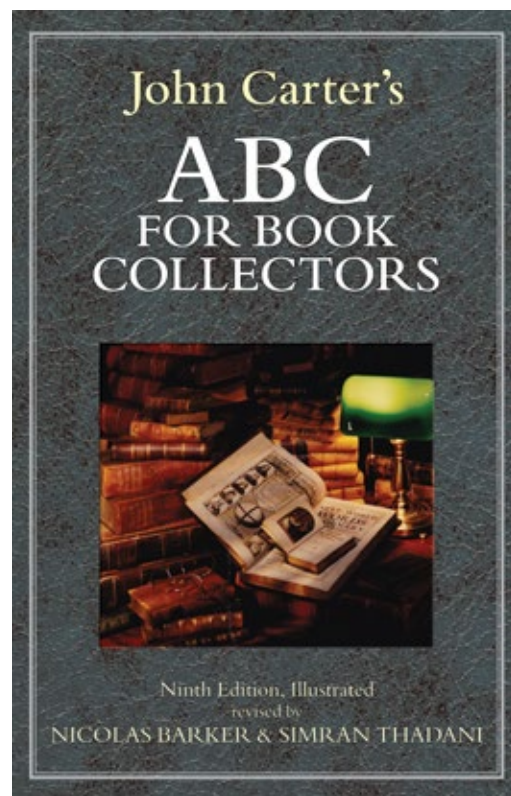
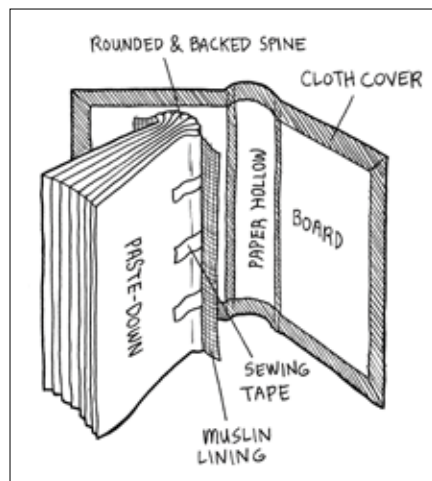
The ninth edition, completely revised and re-set, with additional information and, for the first time, illustrated with line drawings and color photographs.

Shaken, Unsophisticated, Harleian Style, Fingerprint, E-book, Dentelle. Can you define these terms? If not, this is the book for you! John Carter's *ABC for Book Collectors* has long been established as the most enjoyable as well as the most informative reference book on the subject. Here, in over 700 alphabetical entries, ranging in length from a single line to several pages, may be found definition and analysis of the technical terms of book collecting and bibliography, interspersed with salutary comment on such subjects as auctions, condition, facsimiles and fakes, "points", rarity, etc.

This ninth edition has been thoroughly re-edited by Nicolas Barker, former Editor of *The Book Collector*, and Simran Thadani, Executive Director of Letterform Archive. With a new Introduction, it incorporates new terms, additions and amendments and, for the first time, illustrations in black &

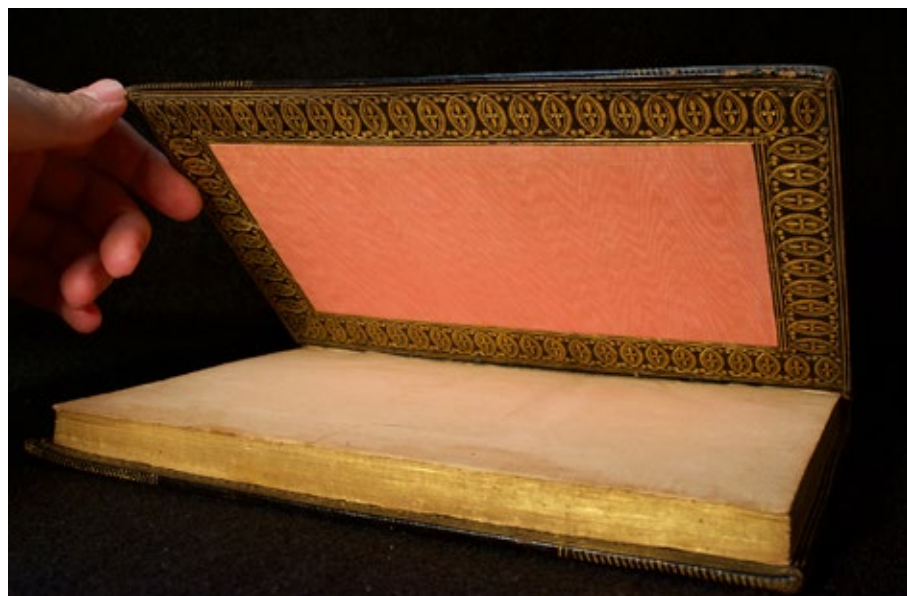
white and color. Nicolas Barker worked with John Carter revising the *ABC* up to the latter's death in 1975 and has faithfully preserved the spirit of the original. *ABC for Book Collectors*, while keeping us up-to-date with modern terminology, retains its humorous character and importance as the one indispensable guide to book collecting.

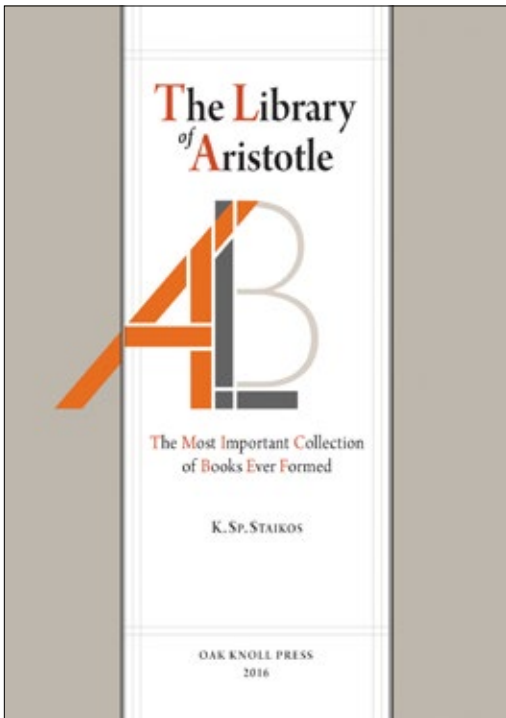
2016, hardcover, dust jacket,
5 x 8 inches, 264 pages
ISBN 9781584563525
mOrder No. 120362, \$29.95



"The line drawings and color photographs are a terrific complement to the text. After all, we may review the definition of dentelle—'Abinder's term (from the French = lace) meaning a border with a lacy pattern on the inner edge, usually gilt'—but seeing a fine example up-close is clearly beneficial. ...In short, this new edition is an essential upgrade for those already familiar with their ABC, and an utter necessity for newbies."

— Rebecca Rego Barry
Fine Books & Collections





ARISTOTLE'S LIBRARY

THE MOST IMPORTANT COLLECTION OF BOOKS EVER FORMED

by Konstantinos Sp. Staikos

Aristotle's Library follows the adventures of Aristotle's book collection down to the edition of the *corpus aristotelicum* by Andronicus of Rhodes in the first century CE. Aristotle started to collect books in order to form his personal library even before he became a member of the Academy and a pupil of Plato (367 BCE). The kernel of his collection consisted in the texts of his father Nicomachus and medical treatises which the latter, who was physician to Amyntas III of Macedonia, probably had in his possession.

Aristotle's own writings, the exoteric together with the didactic, cover 106 cylinders. In order to comment on the whole of the cultural tradition, he also collected all written texts accessible to him at the time: treatises on physics, philosophy, poetry, rhetoric, theory of government and politics, cosmogony, the diatribes of the sophists, and all the works of Plato and the members of the Academy. His knowledge of the written tradition is evident from the numerous citations he uses in his texts and his critical comments on the works of other authors.

There are three discernible periods in Aristotle's writing, which correspond to the three stages in his life in which he made major additions to his library: the period of the Academy (c. 367-347), the period of his self-imposed exile to Assus, Lesbos and Macedonia (c. 347 - 335) and the time when he taught at the Lyceum of Athens (c. 335-322). His library, comprised of all these books, came to form part of the Lyceum library, and remained intact until Theophrastus's death. No one before or after Aristotle was able to master such a complex and varied range of material, which covered nearly all branches of knowledge.

2016, hardcover, dust jacket, 6.7 x 9.5 inches, 336 pages

ISBN 9781584563419, Order No. 127158, \$65.00

Available in Europe from Brill

GREEK EDITIONS OF ALDUS MANUTIUS AND HIS GREEK COLLABORATORS

by Konstantinos Sp. Staikos

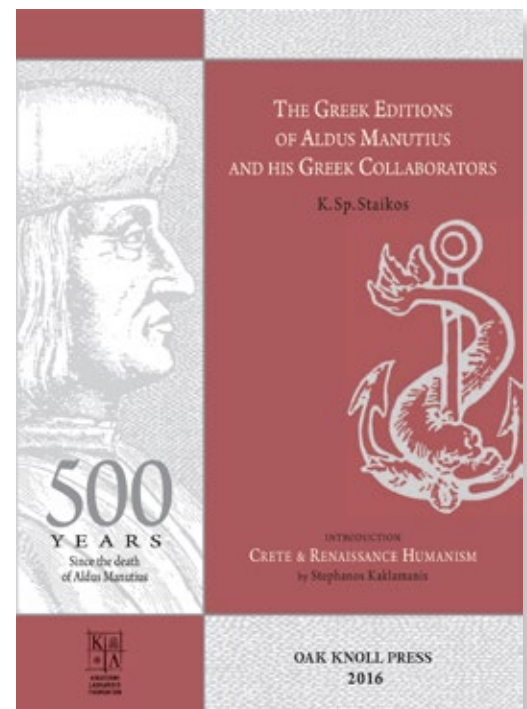
The Greek Editions of Aldus Manutius and his Greek Collaborators was first published in Greek in 2015, in order to commemorate the 500th anniversary of the death of the Venetian printer. A succinct introduction on the pioneers of Renaissance humanism in Crete is followed by a thorough presentation of the graphic aspect of Aldus's Greek editions; that is, initials and headpieces as well as different families of typeface and other features.

The second part of the book consists of a catalogue and commentary of all his Greek editions in chronological order. The comments focus on the main subject of each work, its previous editions in Greek or in Latin translation, if any, and on the Prefaces written by Aldus. With an Introduction by Stepanos Kaklamanis. Illustrated in color.

2016, hardcover, dust jacket, 6.7 x 9.5 inches, 312 pages

ISBN 9781584563126, Order No. 127162, \$29.95

Available in Europe from Brill



DREAMING ON THE EDGE

POETS AND BOOK ARTISTS IN CALIFORNIA

by Alastair M. Johnston

California is the Golden State, well-known for attracting writers, artists, and dreamers from all over the world. Where else would you find a magazine devoted to “gourmet bathing” or a back-room Prohibition-era bar (“the Sob Den”) for printers? Where else a print shop on a Los Angeles hillside where composer John Cage popped in to practice piano and Disney artists dropped by to drink beer and sketch from a live model?

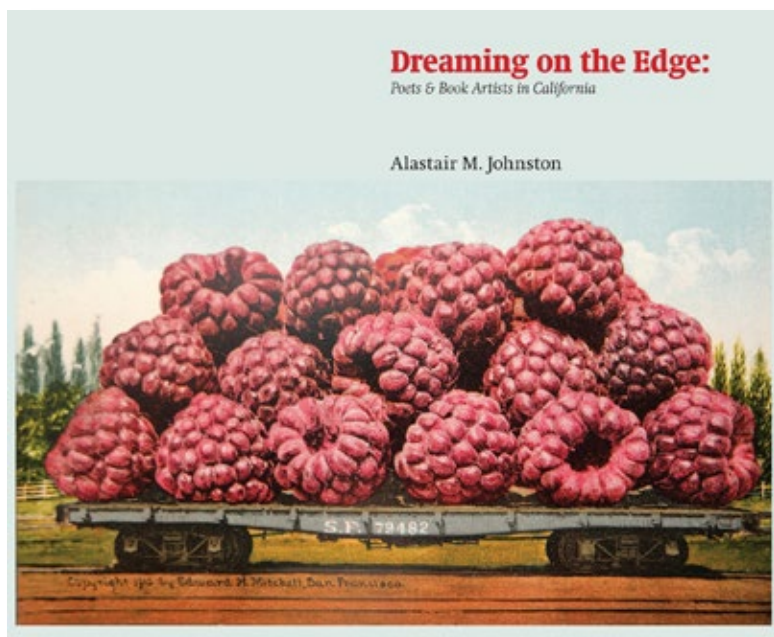
Come along on a fantastic trip through 150 years of the book arts in California, from its roots in the late 19th century to the 21st, from Gelett Burgess and *The Lark* to Mark Head and the Mixlexic Press. Meet a cast of hundreds, from Yone Noguchi, the first Japanese poet to be published in English to Florence Lundborg, muralist and painter. Encounter Conscientious Objectors like Bill Everson and Clifford Burke and conscripted soldiers like Jack Stauffacher and Arne Wolf, Anarchists, Pacifists, Hippies, Diggers, Hipsters, Beatniks, and Buddhists. Witness the explosion of art in

the 1950s, the small presses of the 1960s and '70s, and the birth of the artist's book at the end of the twentieth century as Californians found self-expression in every printed medium.

Designed by the author and lavishly illustrated in color. Shown here, clockwise from cover art at top: Edward H. Mitchell, postcard (1912). Wallace Berman, *Semina VI* (1960); Daniel Gonzalez, *The Eight Omens of Misfortune* (2005); Wallace Irwin, *Fairy Tales up to Now* (1904).

Alastair Johnston immigrated to California in 1970 and was party to the exploding field of book arts. With Frances Butler, he founded Poltroon Press. From 1986 until 2004, Johnston also edited *The Ampersand*, a book arts quarterly.

2016, hardcover, dust jacket, 10.5 x 8 inches, 232 pages
ISBN 9781584563549, Order No. 128359, \$65.00



“Alastair M. Johnston is one of the experts of artist book printing and publishing... His recent book, Dreaming on the Edge, fills in some wide gaps, at least for me, in the history of the artist book.”

— Steven Heller, *PRINT/The Daily Heller*



BOSWELL'S BOOKS

FOUR GENERATIONS OF COLLECTING AND COLLECTORS

by Terry I. Seymour

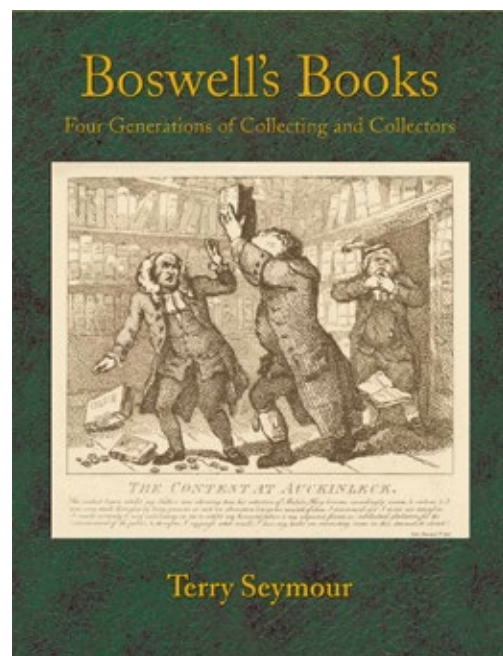
Since the day in 1791 when *The Life of Johnson* was published, James Boswell has ranked among our greatest authors. With the discovery of Boswell's journals and other papers, and their subsequent publication by Yale, scholars have dissected his life and methods. Yet until now, no one has attempted to document the books in his personal library.

Terry Seymour combed family inventories, the four Boswell auction sales, the Boswell papers, and two centuries of auction records and dealer catalogues to provide a remarkably complete reconstruction. The more than 4,500 entries document not only James Boswell's library, but also that of his father, grandfather, and two sons.

The Preface is by James J. Caudle, Associate Editor of the Boswell Editions at Yale. The introduction narrates the history of the Boswell library from the 14th century to the present day. Using forensic methods, Seymour uncovers what happened to Boswell's books after his death. The entries describe all known provenance of each book, as well as a complete transcription of Boswell's own handlist and other family inventories.

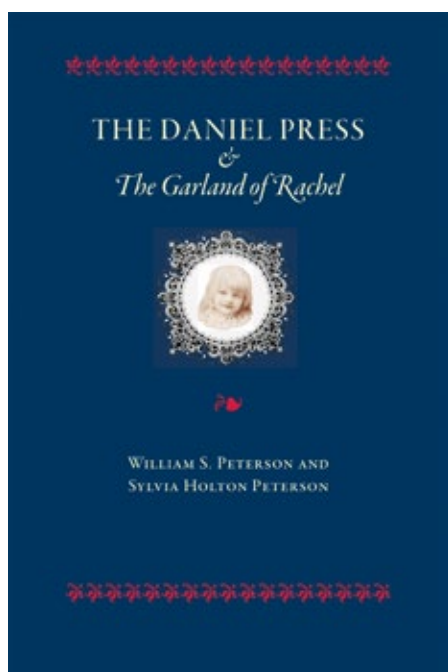
Boswell's Books is illustrated with ownership inscriptions, bookstamps used by the Boswells, bookplates, and a previously unpublished family portrait.

2016, hardcover, dust jacket, 8.5 x 11 inches, approx. 400 pages
ISBN 9781584563440 Order No. 123417, \$95.00



"This study of Boswell's libraries now offers us the previously impossible potential to see the books that supplied the Great Biographer's mind."

— James Caudle, from the Preface



THE DANIEL PRESS AND THE GARLAND OF RACHEL

by William Peterson and Sylvia Holton Peterson

The Daniel Press was a celebrated private press operated by Henry Daniel, a don at Worcester College, Oxford University, during the final decades of the nineteenth century. Unlike some of its more imposing English contemporaries, the Daniel Press was a small family operation. The printing was done entirely by Daniel himself, with some help from his wife and two daughters, and the texts were usually provided by friends and acquaintances in their literary circle. Despite its modest aspirations, the history of the Daniel Press provides a fascinating glimpse of late Victorian Oxford and at the same time displays, in a local setting, the renewal of the art of printing during that period.

This account focuses especially on *The Garland of Rachel* (1881), by far the best-known publication of the Daniel Press. *The Garland* consists of a series of poetic tributes to the Daniels' daughter Rachel, born a year earlier, by various writers of the day, including Robert Bridges, Lewis Carroll, Edmund Gosse, W. E. Henley, Andrew Lang, John Addington Symonds, and Margaret Woods. Because only thirty-six copies were issued, the *Garland* is today one of the most sought-after of English rare books. This account includes eight pages of color illustrations.

The authors have previously collaborated on *The Kelmscott Chaucer: A Census* (2011) and were co-compilers of a digital catalogue of the library of William Morris.

2016, hardcover, dust jacket, 5.5 x 8.75 inches, 264 pages
ISBN 9781584563532, Order No. 127575, \$49.95

DON ETHERINGTON: A RETROSPECTIVE

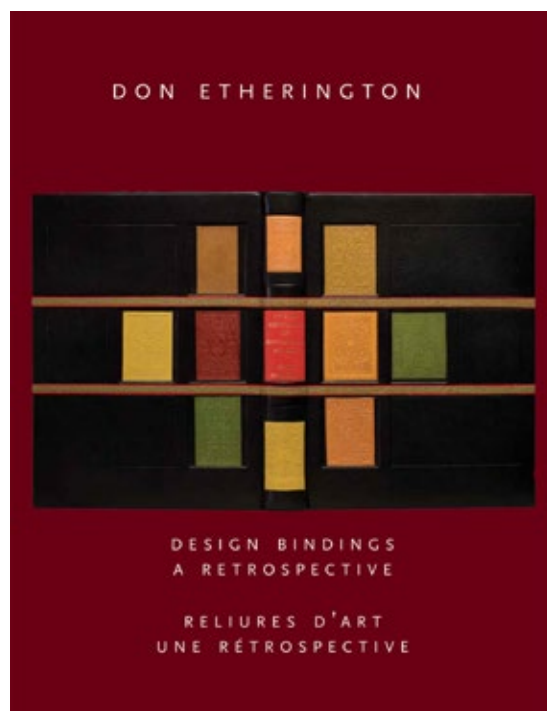
by Don Etherington

A catalogue and appreciation of Etherington's achievements over a long and distinguished career, printed for the occasion of a retrospective exhibition at HEC Montreal, May-September 2016.

The book includes introductory words by Don Etherington, Jonathan Tremblay (President of ARA Canada), and Maureen Clapperton (Director, Miriam & J. Robert Ouimet Library, HEC Montreal), and an essay by John MacKrell. In addition to color illustrations and descriptions of the bindings in the exhibition, the catalogue also shows bindings not in the exhibition, as well as custom bindings by friends, students, and colleagues for his earlier book *Book Binding and Conservation: A Sixty Year Odyssey of Art and Craft*. (see page 23).

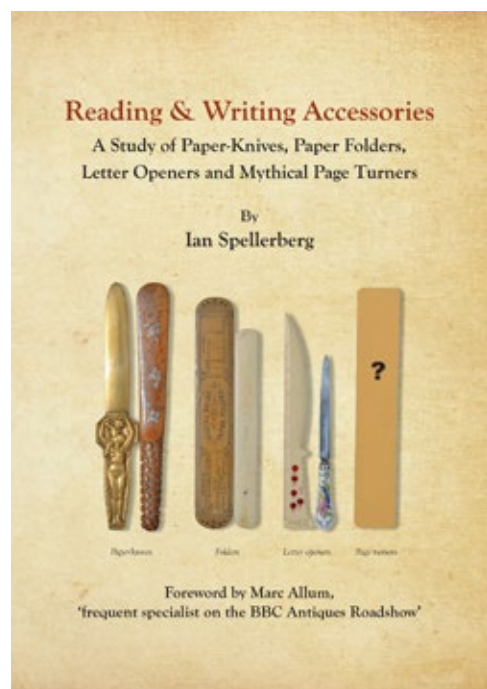
Don Etherington began bookbinding at the age of thirteen and went on to study at the London School of Printing. He has held positions at the Biblioteca Nazionale in Florence, The Library of Congress, the Harry Ransom Humanities Research Center at the University of Texas at Austin, and Information Conservation, Inc. He has received awards from the American Institute for Conservation and the Guild of Book Workers, and his work can be found in collections worldwide.

2016, paperback, 8.5 x 11 inches, 96 pages
ISBN 9781584563495, Order No. 127152, \$29.95



"Enjoy exploring these bindings for their richness and variations. Don continues to contribute greatly to the bookbinding art and craft."

— John MacKrell, "Genesis of a Master Bookbinder"



"Spellerberg has become an important new authority on implements designed to do controlled damage to paper. In the process, he's turned what most people thought they knew about these objects on its head."

— Ben Marks, *Collector's Weekly*

READING AND WRITING ACCESSORIES

A STUDY OF PAPER-KNIVES, PAPER FOLDERS, LETTER OPENERS, AND MYTHICAL PAGE TURNERS

by Ian Spellerberg

First U.S. edition and the first appearance of the index. Never before has there been a detailed account of what was probably the most common item to be found in Victorian libraries and on Victorian writing desks. They were paperknives (paper cutters) and were used to slit open the uncut pages of books, newspapers and magazines. Paper folders are still used today, but what is the difference between a paperknife and a paper folder? Letter openers and paper-knives have different histories and different functions. The term page turner is embedded in the vocabulary of the world of antiques, so it has come as a surprise that page turners are a myth.

This lavishly illustrated book is informative and entertaining, brimming with both discovered and new information. With a professional science background, the author takes nothing for granted, rigorously seeking out primary evidence as part of his research into the history and design of these library and desk tools.

Ian Spellerberg has written many articles on Victoriana for magazines and journals around the world and is a member of several antique and collectable clubs and societies.

2016, paperback, 8.27 x 11.69 inches, 128 pages.
ISBN: 9781584563501, Order No. 127224, \$60.00

FILM BOOKS: A VISUAL HISTORY

by Breixo Viejo

This work covers cinema literature from 1895 until the present day. It comprises a 20-page introduction, 140 brief essays on major film books of the 20th-century, and 360 bibliographical descriptions. The introduction presents a historical analysis of cinema literature, emphasizing the importance of film books in the history of motion pictures. Entries examine the relevance of a particular film book, with illustrations of dust jackets, book covers, page layouts, photographs, and film stills.

Film Books is divided into two parts: the first contains 15 chapters on 62 essential film books published before World War II; the second, 19 chapters covering 78 titles from 1946 to 2009. Each chapter focuses on four or five different books in the same bibliographical category. Among the important titles covered are: Auguste and Louis Lumière's *Notice sur le Cinématograph* (1897), Hans Richter's *Filmgegner von Heute* (1929), F. Scott Fitzgerald's *The Last Tycoon* (1941), Siegfried Kracauer's *From Caligari to Hitler* (1947), Kenneth Anger's *Hollywood Babylon* (1959), and François Truffaut's *Le Cinéma selon Hitchcock* (1966).

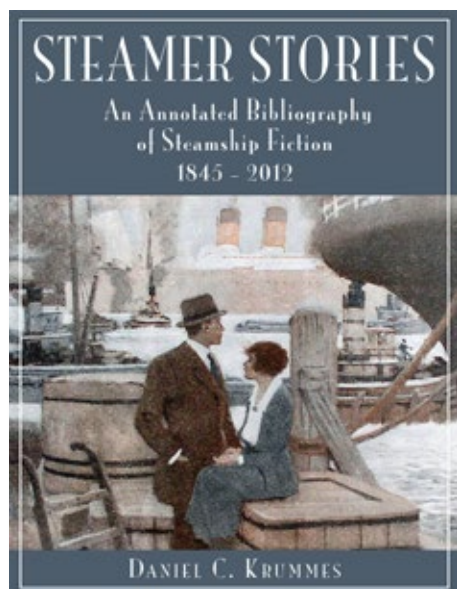
Breixo Viejo is Senior Research Associate at the School of European Languages, Culture and Society of University College London.

2016, hardcover, dust jacket, 9 x 12 inches, 264 pages
ISBN 9781584563433, Order No. 123420, \$75.00



"Richly illustrated history, shaped as a catalogue with bibliographical details and brief essays."

— J.C., TLS



STEAMER STORIES

AN ANNOTATED BIBLIOGRAPHY OF STEAMSHIP FICTION
1845-2012

by Daniel Krummes and Douglas Scott Brookes (editor)

Q: What do Winston Churchill, Steve Allen, John Philip Sousa, Langston Hughes, Marlon Brando, and Jack Kerouac have in common? A: They are all authors of works of fiction in which steamships play a substantial role in the storyline.

Steamer Stories is an annotated bibliography of fiction in English in which steamships figure prominently: novels, novellas, and short stories.

The Introduction traces the enormous popularity of fictional shipboard settings as microcosms of society and as temporary venues where social norms could be bent, explores the prejudices of the society that produced these works, and discusses major themes that emerge. The bibliographical annotations (listed alphabetically by author) provide pithy synopses. The first appendix lists Top-Rated Works, while the second appendix provides a Who's Who of Continuing Characters.

Steamer Stories is the first-ever comprehensive bibliography of ship fiction. The color section of cover art and illustrations from the works cited and the humorous and engaging writing style makes the book a delightful read in and of itself. Readers can use the book to: locate works on a wide array of topics or specific genres (notably whodunits); unearth little-known stories by famed authors; identify works by illustrators; discover the stories that inspired famed Hollywood films. *Steamer Stories* greatly expands our understanding of the powerful role that ships have played in the culture of the English-speaking world.

Daniel C. Krummes (1949-2012) was Director of the Institute of Transportation Studies Library at the University of California, Berkeley, where he was honored with the Distinguished Librarian Award.

2016, hardcover, dust jacket, 8.5 x 11 inches, approx. 560 pages
ISBN 9781584563457, Order No. 126364, \$95.00

THE CINDERELLA OF THE ARTS

A SHORT HISTORY OF SANGORSKI & SUTCLIFFE

by Rob Shepherd

This book charts the history of one of the most important craft bookbinding workshops of the twentieth century. Sangorski & Sutcliffe was founded in 1901 by Francis Sangorski and George Sutcliffe. They established a business specialising in the finest quality work, and within a few years the workshop had grown into the most important hand bindery of the Edwardian era.

The firm's greatest achievement from the early years, a binding that was to become known as the Great Omar, was decorated with over a thousand jewels; the story of its creation and subsequent loss on the Titanic has all the mystery and intrigue of a romantic melodrama.

The first fifty years of the company's history was a period which saw many changes in both the bookbinding industry and in the firm's fortunes. There were notable successes, particularly in the years before and after the First World War, but the financial crash in 1929 and the depression that followed had serious consequences for a business dependent on a luxury market.

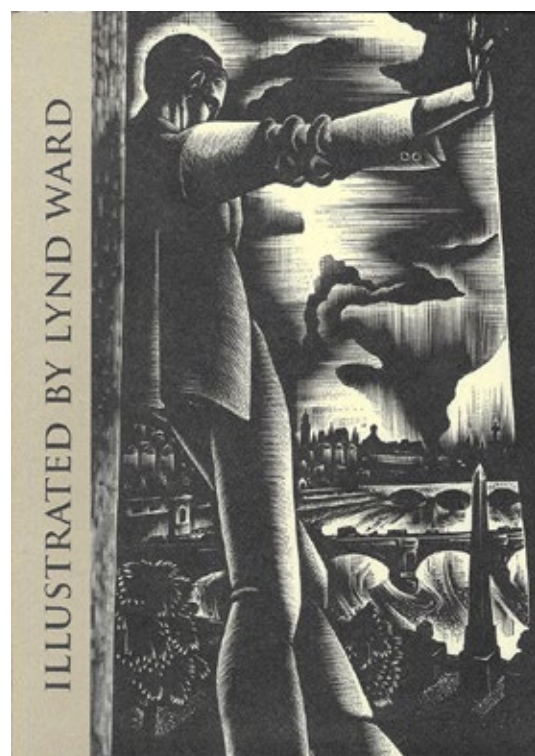
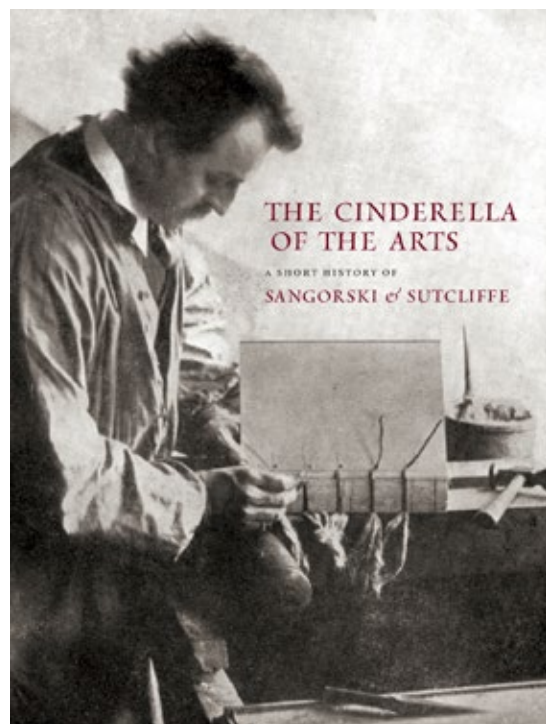
The chapter "Gentlemen and Players" looks at the influence the Arts and Crafts movement had on the trade and examines the conditions which led eventually to the closure of many of the larger firms. The story of one hand bindery highlights the significant role the professional trade has played in preserving this noble and significant craft, a trade which Sangorski & Sutcliffe continues to this day.

2015, Shepherds (UK) and Oak Knoll Press (USA)

Size: 275 x 210mm; Cover: 300gsm Silk; Text: 150gsm Silk; 200pp + 8pp

ISBN 9781584563402, Order No. 123418, \$85.00

Unstitched signatures with printed endpapers (a few sets remaining), Order No. 126825, \$47.00



ILLUSTRATED BY LYN WARD

by Robert Dance

This catalogue was published by the Impermanent Press and The Grolier Club for the exhibition "Illustrated by Lynd Ward, From the Collection of Robert Dance," on view at the Grolier Club from November 2015 to January 2016.

The preface and introductory essay by Robert Dance are followed by a complete "Bibliography of the Book Illustrations of Lynd Ward" and an index. The text is accompanied by numerous illustrations in color and black and white.

"Considering the fame Lynd Ward achieved during the 1930s and his role as a book illustrator for five decades, it is surprising that a comprehensive study of his life and career has not appeared. This book does not promise to be either. Rather it is an introduction to his position as one of America's foremost book illustrators and the first attempt to compile a checklist of his published work." –from the Preface.

2016, pictorial wrappers, 7x 9.4 inches, 160, [2] pages

ISBN 9781605830629, Order No. 127345, \$55.00

Distributed for the Grolier Club

COLOR IN AMERICAN FINE AND PRIVATE PRESS BOOKS, 1890-2015

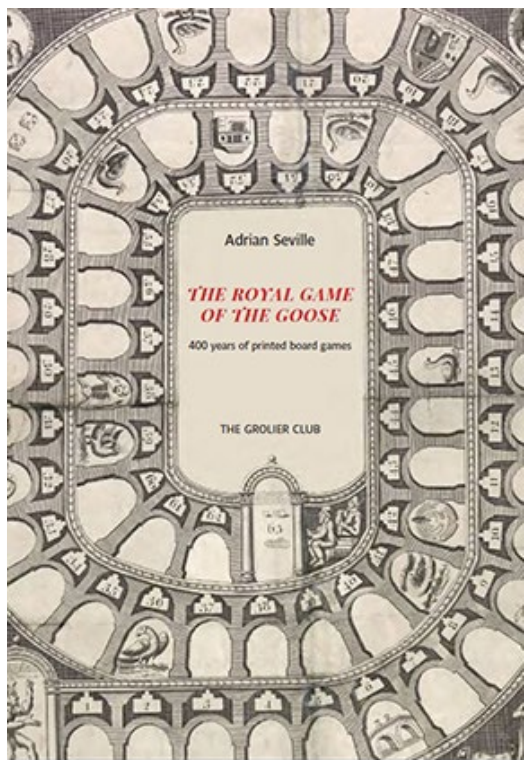
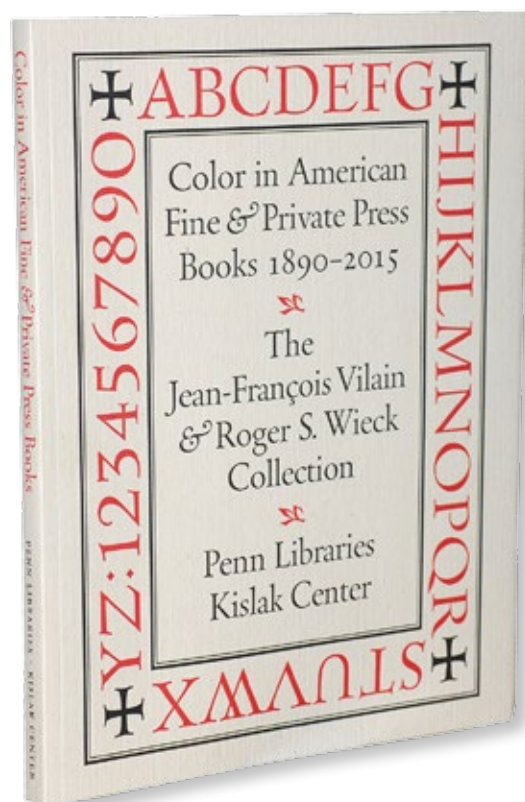
THE JEAN-FRANÇOIS VILAIN AND ROGER S. WIECK
COLLECTION OF PRIVATE PRESSES, EPHEMERA,
& RELATED REFERENCES

by Jean-François Vilain and Lynne Farrington

A catalogue issued in conjunction with “Across the Spectrum: Color in American Fine & Private Press Books 1890-2015,” at the University of Pennsylvania Library, February 15–May 18, 2016. The exhibition and catalogue explore the use of color in the fine and private press movement in America, from the end of the nineteenth century to the present day.

Table of contents, acknowledgments, essays by Lynne Farrington, Russell Maret, and Jean-François Vilain as well as exhibition checklist and listing of fine and private presses in the Vilain-Wieck Collection at the Penn Library. Color illustrations throughout. Designed by Jerry Kelly.

2016, stiff paper wrappers, 4to, 132, (2) pages
ISBN 9780990448785, Order No. 128335, \$25.00
Distributed for Penn Libraries/Kislak Center



THE ROYAL GAME OF THE GOOSE

FOUR HUNDRED YEARS OF PRINTED BOARD GAMES

by Adrian Seville

Preface by former Grolier Club president William H. Helfand and introductory essays by Adrian Seville, followed by a catalogue of 71 games exhibited at the Club, February-May 2016. Includes bibliography and index. “The Royal Game of the Goose” dates from medieval times. It is the simplest of games: throw the dice to race to the end of the spiral track. Yet this game has spawned thousands of variants, has influenced early American board games, and is still going strong in Europe.

The exhibition, based on Seville’s collection in London, brings together 70 of these remarkable games. They are not primarily aimed at children, though some are educational, including the finely-printed games for the aristocratic cadets of 17th and 18th century France. Others are definitely for adults, including a polemical game on a religious heresy that still has power to shock by its imagery. One group of Goose Games shows how America was viewed from across the pond, including a 17th century game that depicts unique images of Native Americans. The final section invites you to try your luck in progressing from Errand Boy to “respected Banker and a good citizen.”

Illustrations in color and grayscale. Designed and typeset by Rob Banham.

2016, cloth backed pictorial boards, 8.5 x 12 inches, 151 [1] pages
ISBN 9781605830575, Order No. 127980, \$50.00
Distributed for the Grolier Club

“I had no idea what the Royal Game of the Goose even was, let alone that it is one of the most venerable and varied board games in the world.”

— Edward Rothstein, *The Wall Street Journal*

CANADIAN BINDERS' TICKETS AND BOOKSELLERS' LABELS

by Gayle Garlock

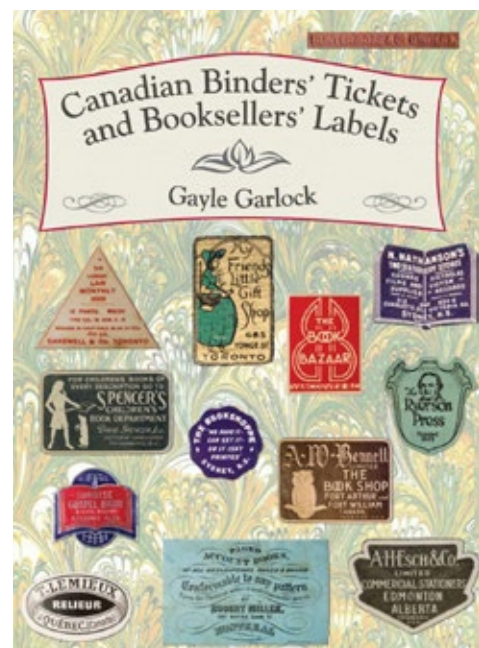
This book and accompanying CD explore the use of binders' tickets and booksellers' labels in the Canadian book trade based on the author's collection.

Binders' tickets document one aspect of the book trade in Canada. Detailed descriptions of the tickets are given and the texts on these tickets are discussed. The first known ticket from the 1790s receives considerable attention. Booksellers' labels demonstrate geographic trends and advertising methods. The types of stores where books were sold and examples of advertising are given. The methods of printing the tickets and labels, ranging chronologically from letterpress typeset in the 1790s to contemporary methods such as hot-foil stamping and ink jet printing, are described with examples.

The enclosed CD contains descriptive lists with color images of all binders' tickets (Catalogue A) and booksellers' labels (Catalogue B). Each entry in these lists contains a record of the text on the ticket or label, measurements, method of printing, and identifiable dates and addresses of the business.

Gayle Garlock was a librarian at Dalhousie University (1973-1985) and then at the University of Toronto until retiring in 2002.

2015, hardcover, dust jacket, 7 x 10 inches, 160 pages, CD
ISBN 9781584563372, Order No. 108702, \$95.00



"It is hard to imagine that anyone will ever eclipse Garlock as the authority on this subject in Canada."

— Ralph Stanton, *Amphora*

HIS PLACE FOR STORY

ROBINSON JEFFERS: A DESCRIPTIVE BIBLIOGRAPHY

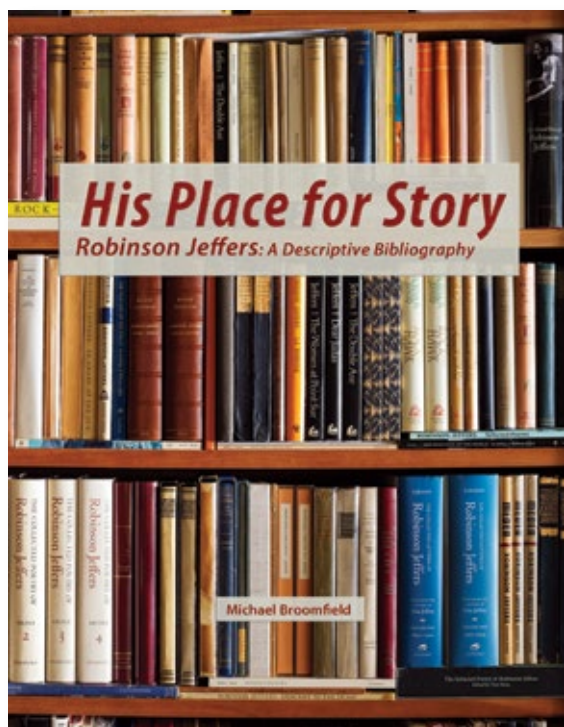
by Michael Broomfield

Robinson Jeffers was once ranked by many critics as one of America's most important living poets. By the end of the 1930's, however, he was widely thought to have little new to say. In recent decades, Jeffers has been "rediscovered" as an early critic of the 20th century's offenses against the natural world, and academics and critics again recognize the depth and complexity of his work. In light of this resurgence, it has long frustrated scholars and collectors that no one had carried forward S.S. Alberts's 1933 *A Bibliography of the Works of Robinson Jeffers*.

His Place for Story both revisits the years covered by Alberts (correcting errors) and adds full descriptive entries for all known separate Jeffers publications and for selected other publications with Jeffers contributions. Dana Gioia, former Chairman of the National Endowment for the Arts, provides a preface and Tim Hunt, editor of Jeffers' *Collected Poetry*, an afterword. Extensive appendices supply additional information on appearances of Jeffers's poetry and prose, and over 400 images appear in grayscale in the book and in color on the accompanying CD.

Michael Broomfield has what is likely the most extensive private collection of Jeffers books and broadsides.

2015, hardcover, dust jacket, 8.5 x 11 inches, approx. 360 pages, CD
ISBN 9781584563389, Order No. 119716, \$75.00



"A marvelously comprehensive bibliography of Jeffers that reads like a detective novel and makes me want to peek into every item mentioned and immerse myself in his poetry."

— Charles Simic

*Winner of the SHARP 2016
Delong Book History Prize*

BOUND TO BE MODERN

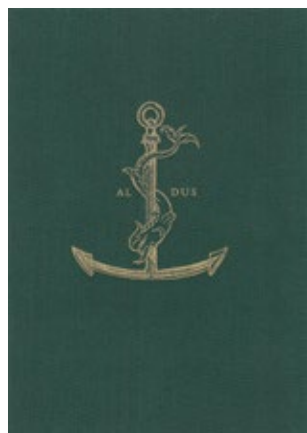
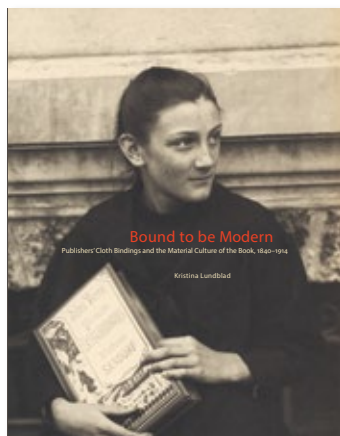
PUBLISHERS' CLOTH
BINDINGS AND THE
MATERIAL CULTURE OF
THE BOOK, 1840–1914

by Kristina Lundblad
translated from Swedish
by Alan Crozier

Bound to Be Modern is the most comprehensive study to date on the emergence and function of publishers' cloth bindings. It brings together issues of aesthetics, technique, economy, and social change in order to explain why publishers in the 19th century began to have their books bound, and why decorated clothbindings were so successful as the Western world transitioned into modernity.

This study traces the history of publishers' bindings in a Swedish context, but also makes clear that edition binding was an international affair, with machines, designs, and ideas crossing borders. The illustrations show not only a wide range of bindings, but also publishers' catalogues, machinery, interiors of binderies, book stores, and commercial graphics.

2015, hardcover, dust jacket, 7.5 x 9.7 inches, 336 pages
ISBN 9781584563136, Order No. 108701, \$95.00



**ALDUS MANUTIUS: A
LEGACY MORE LASTING
THAN BRONZE**

by G. Scott Clemons and H.
George Fletcher

Edition of 500 copies, designed by Jerry Kelly. Nearly 150 illustrations in full color. Preface, two essays on Aldus by H. George Fletcher, followed by detailed descriptions of the 141 items on show at the Grolier Club in 2015. Contents include essays, a revised and expanded catalogue, bibliography, and indices. Includes the

publication of a long-unlocated and exceedingly rare Aldine Virgil, printed on blue paper that belonged to Jean Grolier.

Aldus Manutius (1455-1515) was the greatest printer of the Italian Renaissance. In commemoration of the quincentennial of his death, the exhibition catalogue considers the enduring influence of Aldus Manutius on the way in which we capture, preserve, and transmit knowledge to this day.

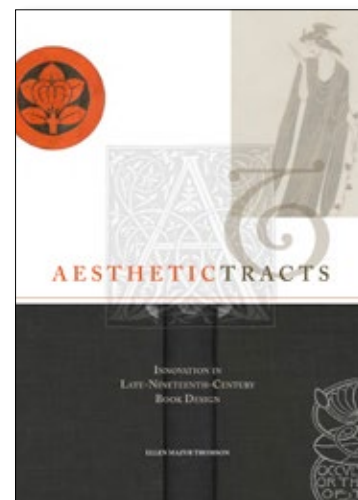
2015, cloth, 8.5 x 11 inches, approx. 351+(1) pages
ISBN 9781605830612, Order No. 126651, \$95.00

Distributed for the Grolier Club

AESTHETIC TRACTS
INNOVATION IN LATE-
NINETEENTH-CENTURY
BOOK DESIGN

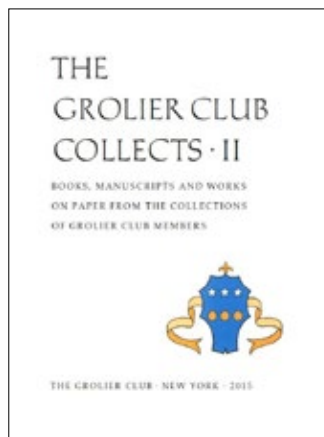
by Ellen Mazur Thomson

Aesthetic Tracts takes its title from a phrase used in a lecture by Sarah Wyman Whitman, the prolific book cover designer. In 1894 Whitman asserted that designers ought to accept the challenge posed by mass-produced books and transform them into physical manifestos.



This volume, drawing on examples from France, Great Britain, and the United States, shows how designers, ranging from poets like Gabriel Dante Rossetti and Stephane Mallarme, from artists like James McNeil Whistler and Eugene Grasset, and from binders like T.J. Cobden-Sanderson and Marius Michel, sought to craft book designs that were beautiful but also eloquent expressions of individual artistry. *Aesthetic Tracts* shows how new theories of design, including the introduction of Japanese artistic principles, new technology, the emergence of a consumer society, the transformation in the publishing industry, and the influence of international expositions, worked to change the idea of the book at the fin de siècle. With 16 color plates and 50 black-and-white illustrations.

2015, hardcover, 7 x 10 inches, 208 pages
ISBN 9781584563365, Order No. 119715, \$55.00



**THE GROLIER CLUB
COLLECTS II**

BOOKS, MANUSCRIPTS AND
WORKS ON PAPER FROM THE
COLLECTIONS OF GROLIER
CLUB MEMBERS

edited by George Ong

Catalogue of an exhibition at the Grolier Club. Dec. 2015 through Feb. 2016. Foreword by G. Scott Clemons, Introduction by Eric Holzenberg and Arthur Schwartz, and Preface—a "Proem"—by Terry Belanger.

Behind every great collection lies a great story. That is the central idea of "The Grolier Club Collects II," reflecting the breadth and quality of the members' varied collecting interests: medieval manuscripts to contemporary literature; Old Master drawings to cartoons and ephemera; livres d'artiste to children's books. Each object comes with a tale, written by the collector, describing how and when it was acquired and why it is precious to the collector.

2016, cloth, 9 x 12 inches, 183, [1] pages
ISBN 9781605830636, Order No. 127344, \$75.00
Distributed for the Grolier Club



**EPISTLES TO THE
TORONTONIANS**
WITH ARTICLES FROM
CANADIAN PRINTER &
PUBLISHER

by Carl Dair

First edition, limited to 500 copies. Illustrated in color. With an introduction by William Ross and notes by Rod McDonald.

In 1956, Carl Dair (1912-1967) received a grant from the Royal Society of Canada

to apprentice at the Enschede type foundry under Paul Radisch. He wrote back to his friends in Canada, and the letters became known as his “Epistles to the Torontonians.” Reproduced in manuscript form, the letters reveal his comments on Jan Tschichold, Hermann Zapf, Maximilian Vox, Paul Radisch, and others. The letters are followed by articles Dair wrote on the subject of type and his development of the first truly Canadian typeset, Cartier.

Of special interest is the DVD in the back which is a re-mastering of a film that Dair took in 1956 titled *Carl Dair at Enschede: The Last Days of Metal Type*, introduced by Rod McDonald and narrated by Matthew Carter.

2015, Coach House Press/Sheridan College (Canada)
and Oak Knoll Press (US)

Hardcover with paper label, 9 x 11.25 inches, 130 pages, DVD
ISBN 9781584563396, Order No. 126777, \$75.00



**ONE HUNDRED BOOKS
FAMOUS IN
CHILDREN'S LITERATURE**
curated by Chris Loker, edited
by Jill Shefrin

This milestone catalogue, now available in paperback, showcases one hundred enduring classics of children's literature printed between 1600 and 2000, listed chronologically. It contains brief but informative descriptions and color photographs as provenance for each

copy shown. An appendix lists historic artifacts, including original illustrations, autograph letters, manuscript drafts, antique horn-books, ivory alphabet discs, toys, dolls, and games.

Four scholarly essays address various aspects of children and their books during different historical eras, including literacy and education, the impact of technological developments, and the evolution of the picture book genre, as well as a two-century history of children's book collectors.

2015, Paperback, 8.5 x 11 inches, 320 pages
ISBN 9781605830605, Order No. 126526, \$65.00
Distributed for the Grolier Club

**ALICE IN A WORLD OF
WONDERLANDS**

TRANSLATIONS OF LEWIS
CARROLL'S MASTERPIECE

edited by Jon A. Lindseth
and Alan Tannenbaum

With essays by 251 volunteer writers, *Alice in a World of Wonderlands* is the most extensive analysis ever done of the translations of a single English language novel. That novel is *Alice's Adventures in Wonderland*. On October 4, 1866 Lewis Carroll wrote his publisher Macmillan, “Friends here seem to think that the book is untranslatable.” But his friends were wrong, as this book shows with translations in 174 languages, the first in German and French in 1869, just a few years after the first English edition in 1865.

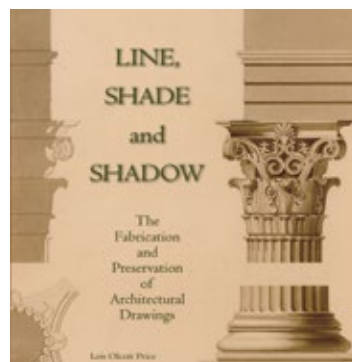
Volume One includes general essays, essays about each language and translation issues, appendices, a sixteen-page color section of book covers, and an index. **Volume Two** contains “back-translations” into English of eight pages from Chapter VII, “A Mad Tea Party,” with footnotes explaining how the translators dealt with Lewis Carroll's nonsense. **Volume Three** consists of a checklist of over 7,600 editions of *Alice's Adventures in Wonderland* in 174 languages and over 1,500 editions of *Through the Looking-Glass*.

2015, hardcover, 8.5 x 11 inches, 3 volumes, 2656 pages
ISBN 9781584563310, Order No. 120410, \$295.00



“Grand project.”

— *The Wall Street Journal*



**LINE, SHADE AND
SHADOW**

THE FABRICATION
AND PRESERVATION
OF ARCHITECTURAL
DRAWINGS

by Lois Olcott Price

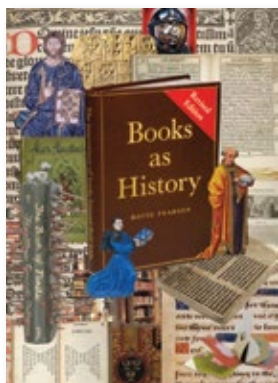
Second printing. Winner of the 2011 Historic Preservation Book Prize. This book explores the materials and techniques used in the

fabrication of architectural drawings, while illustrating their evolution from the eighteenth through the twentieth century.

The first three chapters discuss: the development of drafting-specific drawing, detail, and tracing papers and cloths; media and techniques used in drafting, rendering, and mounting; drawing instruments and correction and copying methods; and the development, of blueprints and other photo-reproduction processes. The fourth and final chapter includes an introduction to preservation, collection management, storage, and exhibition specifically for architectural drawings and photo-reproductions.

(2015), hardcover, 9 x 11 inches, 384 pages
ISBN 9781584562375, Order No. 96676, \$95.00
Co-published with the Winterthur Museum

Best Selling Titles from Oak Knoll Press



BOOKS AS HISTORY THE IMPORTANCE OF BOOKS BEYOND THEIR TEXT

by David Pearson

This third edition of David Pearson's *Books as History* includes a new foreword, an updated list of further reading, and various other additions and updates.

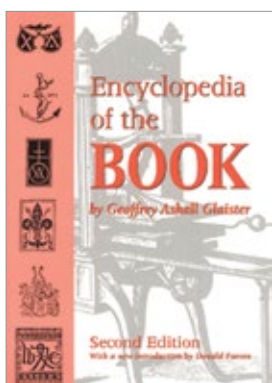
Books have been hugely important in human civilization as instruments for communicating information

and ideas. People usually think of books in terms of their contexts or texts, but books possess many interesting qualities beyond the words within the pages, deriving from the ways in which they were printed, bound, beautified, and defaced. In this book, David Pearson uses many examples of books from the Middle Ages to the present day to show why books are interesting beyond their texts. It raises awareness of an important aspect of the life of books in the context of the ongoing debate about their future. Extensively illustrated with a wide range of images, it is not only approachable but also thought-provoking.

2012, paperback, 7.25 x 10 inches, 208 pages

ISBN 9781584563150, Order No. 109790, \$29.95

Available outside North and South America from *The British Library*



THE ENCYCLOPEDIA OF THE BOOK

by Geoffrey Ashall Glaister

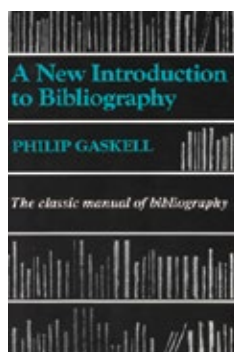
Paperback edition. Reprint of the 2nd edition of 1979. The breadth of this work is remarkable. Encyclopedia contains almost 4,000 terms and definitions used in book-binding, printing, papermaking and the book trade. Biographical details of printers, authors, bookbinders and bibliophiles are included as well as precise notes on machinery and

equipment, famous books, printing societies, book-related organizations, customs of the trade and other related information. This work aims at providing "a reference companion to be constantly available during the study or processes of bookmaking" and is particularly essential for the "bibliophile, apprentice printer and binder, publisher, bookseller, papermaker or librarian." However, all those involved in the profession or study of books and publishing will find this book indispensable. Encyclopedia is equipped with five appendices, showing type specimens, Latin place names used in the imprints of early-printed books, surveys of contemporary private presses, illustrations of proof correction symbols and a list of the works consulted in the preparation of this book.

2001, paperback, 7 x 10 inches, 576 pages

ISBN 9781884718144, Order No. 42510, \$49.95

Available in the UK from *The British Library*



A NEW INTRODUCTION TO BIBLIOGRAPHY

by Philip Gaskell

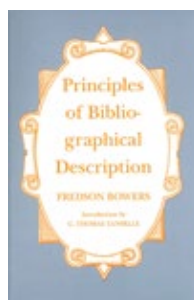
In this book, Gaskell updates and improves upon Ronald McKerrow's *Introduction to Bibliography for Literary Students*. That book was long the classic manual on bibliography, but it concentrated almost exclusively on "Elizabethan" printing—the period from 1560 to 1660.

Gaskell incorporates work done since McKerrow's day on the history of the printing technology of the hand-press period, and he breaks new ground by providing a general description of the printing practices of the machine-press period. He describes the hand-printed book, press-work, patterns of production, plates, and more. In addition, he examines bibliographical applications, reference bibliography, and the process of book production. Little has been previously published about the techniques and routines of nineteenth- and twentieth-century book production, making this book essential to students of literature, scholars, printing historians, librarians, and booklovers. Reprint of the 1995 Oak Knoll edition.

(2012), 6 x 9 inches, 462 pages

Hardcover: ISBN 9781584560364, Order No. 60423, \$65.00

Paperback: ISBN 9781884718137, Order No. 42436, \$39.95



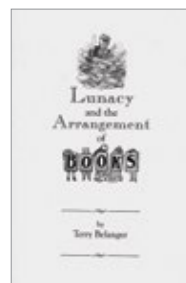
PRINCIPLES OF BIBLIOGRAPHICAL DESCRIPTION

by Fredson Bowers

One of the indisputable classics of twentieth-century scholarship, Bowers' work is one of the standard guides on the subject, providing a comprehensive manual for the description of printed books as physical objects.

(2012), paperback, 6 x 9 inches, 521 pages

ISBN 9781884718007, Order No. 40520, \$39.95



LUNACY AND THE ARRANGEMENT OF BOOKS

by Terry Belanger

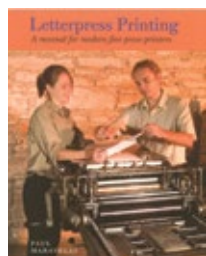
A humorous and poignant essay on the idiosyncrasies of book arrangements by collectors over the centuries. Professor Belanger treats the reader to some of the idiotic methods of categorizing and shelving books. One gem from an etiquette book of 1863 decreed that a perfect hostess will see to it that the works of male

and female authors be properly segregated on her book shelves. Their proximity, unless they happen to be married, should not be tolerated. This book will bring a smile to the face of any bibliophile.

2003, paperback, 6 x 9 inches, 25 pages

ISBN 9781584560999, Order No. 14014, \$10.00

Book Production Manuals



LETTERPRESS PRINTING A MANUAL FOR MODERN FINE PRESS PRINTERS

by Paul Marvelas

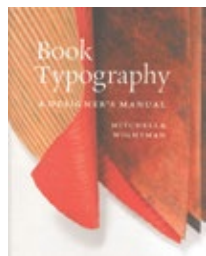
Using clear explanations and more than 80 illustrations, this manual describes presses, ink, paper, press operation, type and photopolymer plates. It also provides instruction on how to equip a new letterpress shop, how to plan and

design projects, how to move presses and equipment, and how to use lead and solvents safely. Includes glossaries of terms relating to paper and printing.

(2014), 8.5 x 11 inches, 220 pages

Hardcover, dust jacket: ISBN 9781584561675, Order No. 88731, \$65.00

Paperback: ISBN 9781584561743, Order No. 88733, \$24.95



BOOK TYPOGRAPHY A DESIGNER'S MANUAL

by Michael Mitchell and Susan Wightman

A comprehensive guide to typography and typesetting for books in all their different forms. Over 1,000 examples and illustrations show typographic principles put into practice – from the smallest detail of punctuation to flat plans of entire books. The samples come from published

works and each is labelled with the font used, its size, and leading.

2005, paperback, 7.25 x 9.25 inches, 434 pages

ISBN 0948021667, Order No. 92771, \$69.95

Available in Europe and the UK from Libanus Press



HEADBANDS

HOW TO WORK THEM

by Jane Greenfield and Jenny Hille

A topic that is often overlooked is how to create headbands—those decorative bands of silk or cotton which can be found fastened inside the top of the spine of a book. Two experienced hand bookbinders have produced an easy to use, step-by-step guide on how to create fourteen different styles of headbands.

Written for both beginners and experienced binders alike, this book has become one of the classic manuals for the hand bookbinder.

(2013), paperback, 6 x 9 inches, 96 pages

ISBN 9780938768517, Order No. 43018, \$14.95



REPAIR OF CLOTH BINDINGS

by Arthur W. Johnson

Designer bookbinder Arthur Johnson provides a reference manual for the repair and reconstruction of cloth bindings. Each process is explained in precise detail with clear text and accompanying illustrations. Included in this work is a brief but comprehensive history of cloth as a binding material from its early use in handwork to complete automation.

(2013), paperback, 6 x 9 inches, 140 pages

ISBN 9781584560784, Order No. 115658, \$25.00



BOOKBINDING & CONSERVATION BY HAND

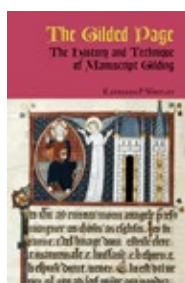
A WORKING GUIDE

by Laura S. Young

This book is designed as a practical manual for beginning bookbinders as well as a ready reference for experienced binders, book collectors, and librarians. The techniques described follow the conventions of the German school of bookbinding, practices which appear here for the first time in English. A list of materials precedes the step-by-step instructions for each section.

(2012), paperback, 7 x 10 inches, 288 pages

ISBN 9781884718113, Order No. 42513, \$24.95



THE GILDED PAGE

THE HISTORY AND TECHNIQUE OF MANUSCRIPT GILDING

by Kathleen P. Whitley

Second edition, revised, with the addition of color plates. Traces the history of gilding from ancient Egypt and Babylon through Rome, the Near East, Medieval and Renaissance Europe, and into the modern day studio. This is a must-have book for book artists and illuminators,

explaining in detail the historical and modern techniques of manuscript gilding, along with recipes and helpful hints.

2010, hardcover, dust jacket, 6 x 9 inches, 238 pages

ISBN 9781584562399, Order No. 94207, \$49.95



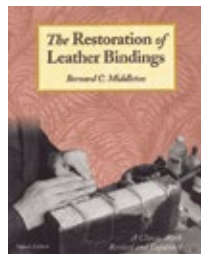
ABC OF LEATHER BOOKBINDING

by Edward R. Lhotka

This work is an illustrated manual that shows step-by-step the art and science of fine leather bookbinding. The author learned the ancient craft from one of England's foremost binders, Alfred de Sauty. In this important work, he takes the reader through the intricacies of traditional leather binding.

2005, paperback, 7 x 10 inches, 142 pages

ISBN 9781584561637, Order No. 79690, \$19.95



THE RESTORATION OF LEATHER BINDINGS

by Bernard C. Middleton

Fourth edition, revised and expanded from the 1998 edition. A welcome new addition in this book is a full-color section for the identification of leather and marbled papers. This classic in the field of bookbinding is a practical guide to the restoration of leather bindings, designed to be a

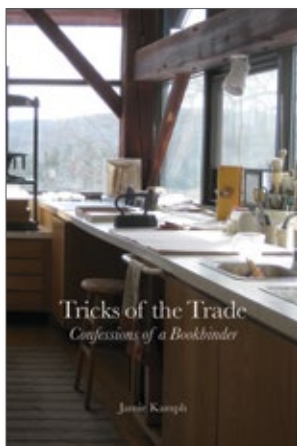
comprehensive handbook for practitioner and student alike when formal training in restorative techniques are unavailable. With numerous photographs and line drawings. Also included is an updated listing of binders' suppliers.

2003, hardcover, 8.5 x 11 inches, 334 pages

ISBN 9781584561194, Order No. 75328, \$45.00

Co-published with the British Library

Books about Bookbinding



TRICKS OF THE TRADE CONFESSIONS OF A BOOKBINDER by Jamie Kamph

Tricks of the Trade considers what is not taught—but probably should be—about binding and rebinding books. Written for competent binders and knowledgeable collectors, it brings quirky but effective binding techniques into the professional repertory.

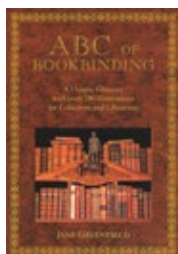
Kamph discusses decorative techniques, sources for design ideas, engineering concerns, and ways to

both correct and avoid common mistakes. Detailed instructions and drawings describe binding practices such as corner shaping, headbanding, rebacking, and recasing books. An extensive discussion of gold tooling presents the author's techniques, a guide to short-cuts, and a chart listing the many variables involved.

2015, 6 x 9 inches, 144 pages

Paperback: ISBN 9781584563341, Order No. 122913, \$24.95

Hardcover: ISBN 9781584563327, Order No. 122161, \$39.95



ABC OF BOOKBINDING A UNIQUE GLOSSARY WITH OVER 700 ILLUSTRATIONS FOR COLLECTORS AND LIBRARIANS

by Jane Greenfield

Jane Greenfield provides a unique glossary of terms, styles, structures, and names related to conservation and bookbinding illustrated with over 700 line drawings. This book makes it easy to

locate accurate descriptions of bookbindings from various periods. A great reference for those who work with rare and antiquarian books, especially conservators, librarians, and book collectors.

2002, hardcover, dust jacket, 8.5 x 11 inches, 180 pages

ISBN 9781884718410, Order No. 49915, \$49.95



A HISTORY OF ENGLISH CRAFT BOOKBINDING TECHNIQUE by Bernard C. Middleton

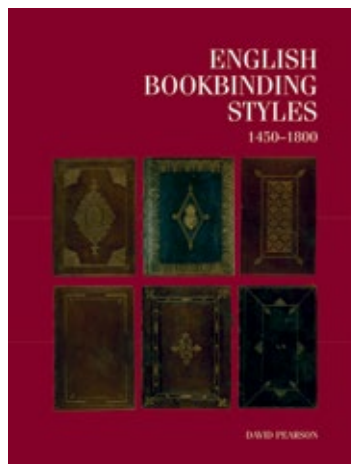
Fourth edition. This is a classic reference work on decorative and commercial English bookbinding techniques. Each chapter covers the history of a particular aspect of bookbinding, i.e. endpapers or headbands. The book also includes appendices on the bookbinding trade, the growth of binderies,

book-edge gilding, and the Arts & Crafts movement, a summary of bookbinding innovations through the ages, and supplementary material. Illustrated in black and white.

(2008), hardcover, 5.75 x 9 inches, 386 pages

ISBN 9781884718281, Order No. 44862, \$65.00

Co-published with the British Library



ENGLISH BOOKBINDING STYLES 1450-1800 by David Pearson

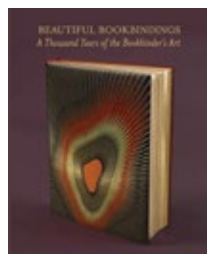
This well-regarded work provides guidance on recognizing and dating English bindings of the handpress period, from the middle of the fifteenth century to the beginning of the nineteenth. In addition to providing practical help in placing particular bindings within their time and place, the book encourages a new approach to historic binding,

concentrating on what a binding can tell us about previous owners and their approach to books.

Illustrated with over 250 photographs, this second printing includes a new introduction and additional references.

2014, hardcover, dust jacket, 8.5 x 11 inches, 240 pages

ISBN 9781584561408, Order No. 120363, \$65.00



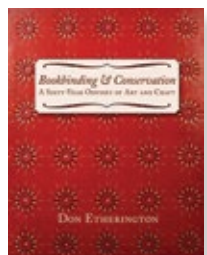
BEAUTIFUL BOOKBINDINGS A THOUSAND YEARS OF THE BOOKBINDER'S ART by P.J.M. Marks

Fully illustrated in color, *Beautiful Bookbindings* celebrates over 100 of the most beautiful bookbindings of the last 1,000 years. This book focuses on the craft of hand-bookbinding that existed until the Victorian era when mass-produced trade bindings took over. The introduction provides an engaging overview of the history and techniques of the craft and of its most important practitioners.

2011, hardcover, dust jacket, 8.5 x 11 inches, 190 pages

ISBN 9781584562931, Order No. 105519, \$49.95

Available outside North and South America from the British Library



BOOKBINDING & CONSERVATION A SIXTY-YEAR ODYSSEY OF ART AND CRAFT by Don Etherington

This autobiography by renowned bookbinder Don Etherington takes the reader through his lifelong journey of bookbinding and conservation. Numerous personal photographs richly illustrate his story. The autobiography is fol-

lowed by a pictorial catalogue of many of Etherington's fine bindings.

2010, 8.5 x 11 inches, 180 pages

Hardcover, dust jacket: ISBN 9781584562771, Order No. 102815, \$49.95

Unbound sheets: Order No. 104070, \$24.95

Books about Book Collecting and Book Selling



A LONG WAY FROM THE ARMSTRONG BEER PARLOUR **A LIFE IN RARE BOOKS: ESSAYS** **BY RICHARD LANDON**

edited by Marie Elena Korey

Richard Landon (1942–2011) was Director of the Thomas Fisher Rare Book Library at the University of Toronto. This volume brings together a selection of writings chosen and edited by Marie Elena Korey, Richard's wife and partner in his "Life in Rare Books."

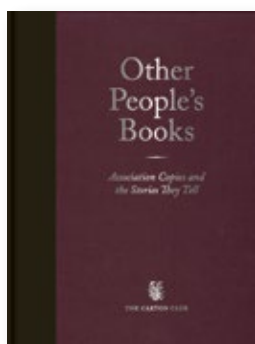
The first section is autobiographical.

The sections "Bibliography and Book History" and "Collecting and the Antiquarian Book Trade" include essays on a wide range of subjects by this most erudite of librarians and collectors.

2014, hardcover, dust jacket, 5.5 x 8.5 inches, 440 pages

ISBN 9781584563303, Order No. 122162, \$49.95

Co-published with The Thomas Fisher Rare Book Library



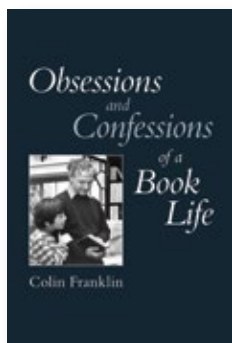
OTHER PEOPLE'S BOOKS **ASSOCIATION COPIES AND** **THE STORIES THEY TELL**

Containing 112 illustrations, this lively historical account describes how fifty-two presentation copies, twenty-four from institutional collections and twenty-eight from private hands, from 1470 to 1986 came to be inscribed, and highlights the current owners of these volumes.

2011, hardcover, 8 x 11 inches, 214 pages

ISBN 9780940550100, Order No. 105527, \$75.00

Distributed for The Caxton Club



OBSESSIONS AND CONFESSIONS **OF A BOOK LIFE**

by Colin Franklin

The reminiscences of an author, bookseller, and publisher, written at the age of eighty-eight, Colin Franklin's newest book is perhaps his most entertaining. It wanders freely through themes which have absorbed him—a lost world of publishing, adventures in bookselling, and the irreplaceable scholarly eccentrics who dominated that world a generation

ago. The anecdotal and narrative style throughout makes this an entirely enjoyable work. Richly illustrated.

2012, hardcover, dust jacket, 6 x 9 inches, 296 pages

ISBN 9781584563044, Order No. 108511, \$49.95

Available in Australia from Books of Kells

Available in the UK from Bernard Quaritch, Ltd.



PORTRAITS AND REVIEWS **by G. Thomas Tanselle**

This volume brings together a selection of the biographical sketches and reviews that G. Thomas Tanselle has written since 1959. The author has known many of the people he discusses.

The 28 portraits comprise accounts of collectors, booksellers, librarians, scholarly editors, publishers, bibliographical scholars, scholars, and authors, including Fredson Bowers,

John Carter, Floyd Dell, Nancy Hale, Harrison Horblit, Vera Lawrence, Ruth Mortimer, and Gordon Ray. The "Reviews" section consists of forty-two book reviews and other writings.

2015, hardcover, dust jacket, 6 x 9.25 inches, 500 pages

ISBN 9781883631161, Order No. 123674, \$55.00

Distributed for the Bibliographical Society of the University of Virginia



ON TEN NEW GROLIERS

JEAN GROLIER'S FIRST LIBRARY AND
HIS OWNERSHIP MARKS BEFORE 1540

by Isabelle de Conihout

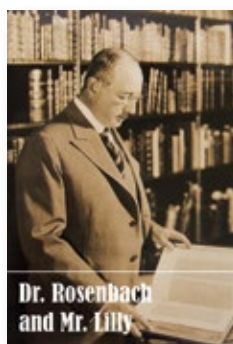
In this transcript of a talk given in connection with the 2012 Grolier Club exhibition *Printing for Kingdom, Empire & Republic: Treasure of the Imprimerie Nationale*. Dr. de Conihout explains how she was able to add "ten new Groliers" to the list of books owned by one of the

greatest book collectors of all time. Illustrated in color.

2013, paperback, 6 x 9 inches, 62 pages

ISBN 9781605830469, Order No. 118561, \$25.00

Distributed for the Grolier Club



DR. ROSENBACH **AND MR. LILLY**

BOOK COLLECTING IN A
GOLDEN AGE

by Joel Silver

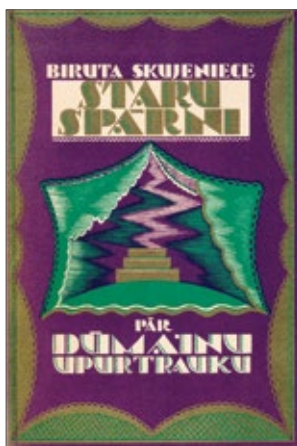
This story of Josiah Kirby Lilly, Jr., and the books and manuscripts he bought from Dr. A. S. W. Rosenbach is told through the many letters they exchanged. This book focuses on the two men and their business relationship from the 1920s through the 1940s. It is

a microcosm of a great age of book collecting, in which choices made by booksellers and collectors alike shaped the contents of some of the greatest research libraries of our own day.

2011, hardcover, dust jacket, 6 x 9 inches, 176 pages

ISBN 9781584562955, Order No. 105704, \$49.95

Books about Book Illustration and Design



PUBLISHING AND BOOK DESIGN IN LATVIA 1919-1940

A RE-DISCOVERY

by James H. Fraser

Using over 700 color images of illustrated book covers and wrappers, this book presents a fascinating view of the remarkable, and as yet unheralded, creativity which characterized publishing and book design in Latvia between the World Wars.

This visual exploration of a rapidly vanishing chapter in 20th century publishing history is given context by an overview of the historic book culture of interwar Latvia, giving special attention to company histories, the often colorful careers of prominent designers, artists, and publishers, as well as how the political situation in Latvia dominated and influenced much of what was published. The work is divided into four sections, each covering one of the major language groups in Latvia: Latvian, Russian, German and Yiddish.

The book also features the personal reminiscences of the author, showing how he gained his longtime appreciation for the creativity and richness of Latvian publishing and book design, and explaining why he found the subject so compelling and important that he devoted the last years of his life to this work.

2014, paperback, 9 x 11 inches, 336 pages
ISBN 9789934512186, Order No. 120366, \$65.00

Distributed for Neputns



THOMAS BEWICK THE COMPLETE ILLUSTRATIVE WORK by Nigel Tattersfield

Generously illustrated and arranged alphabetically, this three-volume work details some 750 titles, over 450 of which are unrecorded in earlier bibliographies. In addition, it provides information on newspaper mastheads, book cover designs, copy-book covers, maps, and large single prints. Whether appealing to the Bewick aficionado, book historian, art historian, provincial printing enthusiast, or admirer

of engraving, this is an indispensable work.

2011, hardcover, slipcase, 7.5 x 10.75 inches, 3 volumes, 1580 pages
ISBN 9781584562733, Order No. 102274, \$265.00

Available outside North and South America from The British Library

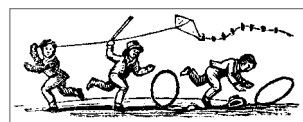


ALEXANDER ANDERSON'S NEW YORK CITY DIARY 1793-1799

by Jane R. Pomeroy

This work presents the complete transcription of the diary of the father of wood engraving in America, Alexander Anderson (1775-1870). It starts at the beginning of his career and covers almost six years of daily entries. Comprehensive footnotes identify the books he illustrated during those years

(included in a checklist), literature he sought to help him in engraving techniques, his earnings from commissions, and more. Ten chapters from author Jane R. Pomeroy explore themes apparent in the Diary: the places and persons he mentioned and the social climate and urban history that he experienced. An appendix lists some 300 books that he mentioned reading.



The engravings mentioned in his Diary are from the beginning of his work, only a few of the over 9,000 images he produced in his ninety-five years. He mostly devised

his skills for himself, initially inspired by the great English wood engraver, Thomas Bewick. Anderson is often named as the first American illustrator who cut on the end grain of boxwood, which both allowed a resilient commercially practical woodblock and one with a wide artistic range.

2013, hardcover, 8.5 x 11 inches, 2 volumes, 688 pages
ISBN 9781584563259, Order No. 114714, \$125.00
Co-published with The American Antiquarian Society



ALEXANDER ANDERSON, 1775-1870, WOOD ENGRAVER AND ILLUSTRATOR

AN ANNOTATED BIBLIOGRAPHY

by Jane R. Pomeroy

By the early nineteenth century, Alexander Anderson was recognized as the United States's preeminent illustrator. Called the father of wood engraving in America, his prodigious work filled publications of every kind. Beginning with a biography of Anderson, this major

study contains over 2,322 bibliographical entries, illustrated with over 1,000 reproductions of Anderson's engravings. There are three indices provided, one of authors and titles, a second of printers, publishers and booksellers, and a third of artists and engravers.

2005, hardcover, 8.5 x 11 inches, 3 volumes, 2616 pages
ISBN 9781584561620, Order No. 88121, \$350.00
Co-published with The American Antiquarian Society



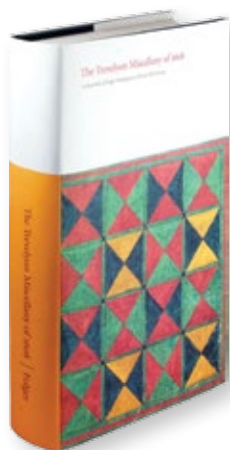
THE BEAUTIFUL POSTER LADY A LIFE OF ETHEL REED

by William S. Peterson

Ethel Reed (1874–1912) is one of the most elusive figures in the history of American graphic design and a striking example of an early media celebrity. Newspapers of the day described her as “the beautiful poster lady,” claiming that she was the most famous woman artist in America. But in 1896 she sailed to Europe, contributed to the two final issues of *The Yellow Book*, and then vanished. Now William S. Peterson,

through meticulous archival research, has at last been able to reconstruct the story of her life in England. This is the only book-length treatment of her work as a designer—and the first successful attempt to recover Ethel Reed’s enigmatic, hidden life. It includes 16 color plates of her posters and 47 black-and-white illustrations.

2013, hardcover, dust jacket, 6 x 9 inches, 160 pages
ISBN 9781584563174, Order No. 110254, \$39.95



THE TREVELYON MISCELLANY OF 1608

A FACSIMILE OF FOLGER SHAKESPEARE LIBRARY MS V.B.232
edited by Heather Wolfe

This massive volume provides a snapshot of the passions, concerns, and everyday interests of a highly talented London commoner. Thomas Trevelyan was a skilled scribe who had access to a stunning variety of woodcuts, engravings, broadsides, almanacs, and more, which he transformed from small monochrome images into large, colorful feasts for the eyes, which continue to delight modern audiences.

2007, hardcover, dust jacket, 10.75 x 17 inches, 594 pages
ISBN 029598659X, Order No. 108908, \$295.00

THE TREVELYON MISCELLANY OF 1608

AN INTRODUCTION TO FOLGER SHAKESPEARE LIBRARY MS V.B.232.

A paperback binding of the first 60 pages of the facsimile, which also includes thumbnails of every page of Trevelyan’s miscellany.

2007, paperback, 10.75 x 17 inches, 60 pages
Order No. 108907, \$35.00

Distributed for The Folger Shakespeare Library

CHICAGO UNDER WRAPS

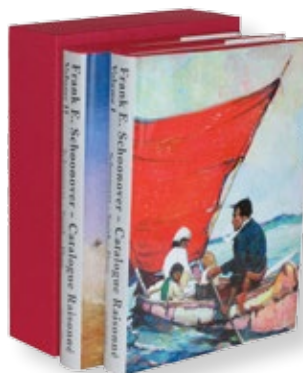
DUST JACKETS FROM 1920 TO 1950



A catalogue published to coincide with an exhibition on the same topic at the Ryerson and Burnham Libraries at The Art Institute of Chicago. The comprehensive text, written by Victor Margolin, is illustrated with color images of the dust jackets themselves. Contains a list for further reading and a checklist that reflects the exhibition.

[1999], paperback, 4to, 12 pages
Order No. 126797, \$15.00

Distributed for the Caxton Club



FRANK SCHOONOVER CATALOGUE RAISONNÉ

by John Schoonover and Louise Schoonover-Smith with LeeAnn Dean

This two-volume set provides a comprehensive record of Schoonover’s (1877–1972) entire oeuvre, from his earliest sketches to his last easel paintings. Included are over 3,000 images, most in full color, a detailed biography, information about his models and

students, lists of exhibitions and magazine illustrations, two additional bibliographies, and three indices.

2009, hardcover with slipcase, 9 x 12 inches, 2 volumes, 846 pages
ISBN 9781584562382, Order No. 96681, \$195.00

HOWARD PYLE

HIS LIFE—HIS WORK

by Paul Preston Davis

This book represents the complete record of works by America’s foremost illustrator. The two volumes are well indexed and illustrated with over 3,300 thumbnail images, hundreds of which had not been reproduced since their original publication over 100 years ago.

2004, hardcover, 9 x 12 inches, 2 volumes, 906 pages
ISBN 9781584561330, Order No. 75317, \$149.95

Co-published with The Delaware Art Museum

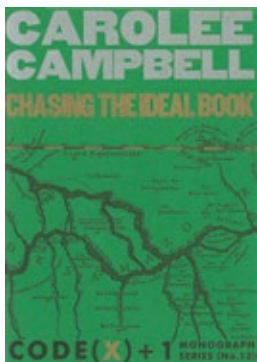
Museum Edition, limited to 60 numbered and signed sets, specially bound and with an extra eight-page signature.

2004, quarter morocco with Japanese cloth
Order No. 87133, \$425.00



Books about Fine Press and Artists' Books

Books Distributed for the CODEX Foundation



CHASING THE IDEAL BOOK by Carolee Campbell

Number 13 in the CODE(X)+1 monograph series. *The Real World of Manuel Córdova* is an iconic example of the contemporary book as a work of art. In the essay "Chasing the Ideal Book" Carolee Campbell reveals her methodical and brilliant approach to investigative book making. She writes, "*The Real World of Manuel Córdova* is a long, single poem by W.S. Merwin consisting of forty-three fourteen-line stanzas. Upon reading it for

the first time I knew I wanted to spend deep time working on it. The poem evokes the very essence of the mythological journey; of going for and coming back changed."

2016, pamphlet, 5.5 x 7.5 inches, 16 pages
ISBN 9780996218436, Order No. 129163, \$25.00

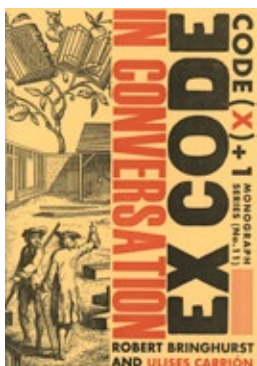


THE UNIVERSAL DREAM LIBRARY by Alberto Manguel

Number 12 in the CODE(X)+1 monograph series. "Karel Capek, in his wonderful book on gardens, says that the art of gardening can be reduced to one rule: you put into it more than you take out. The same can be said of the art of libraries. But the libraries of our material world, however great their hunger, can only hoard existing volumes. We know that every book holds within all its

possible readings, past, present and future, but its Pythagorean reincarnations, those wonderful forms which depend on readers to come, will not be found on our shelves."

2015, pamphlet, 5.5 x 7.5 inches, 20 pages
ISBN 9780996218429, Order No. 128754, \$25.00

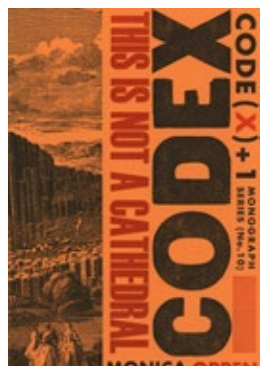


THE TIMELESS ART OF ALLOWING BOOKS TO THRIVE by Robert Bringhurst in conversation with Ulises Carrión

Number 11 in the CODE(X)+1 monograph series published by The Codex Foundation. *The Timeless Art of Allowing Books to Thrive* is a dialogue between two theoretically and existentially divergent proponents of reading—executed in the manner of a conversation. Ulises Carrión's ground-breaking 1975 manifesto "The new art of making books" is

here presented with interleaved remarks composed 40 years later by renowned scholar, poet and typographer Robert Bringhurst.

2015, pamphlet, 5.5 x 7.5 inches, 28 pages
ISBN 9780996218412, Order No. 126795, \$25.00



THIS IS NOT A CATHEDRAL by Monica Oppen

Number 10 in the CODE(X)+1 monograph series published by The Codex Foundation Monica Oppen is owner and curator of an unusual private library dedicated to the contemporary artist's book. The collection, Bibliotheca Librorum apud Artificem, is situated in her home in Sydney, Australia where she welcomes students, scholars and artists who wish to use the library. She writes about the origins, purpose, and her evolving curatorial practice with

passion and candor.

2015, pamphlet, 5.5 x 7.5 inches, 24 pages
ISBN 97809962184054, Order No. 126794, \$25.00



BOOK, ART, OBJECT

Edited by David Jury
With a Foreword by Peter Koch

A record of the first biennial Codex Book Fair and Symposium: "The Fate of the Art," Berkeley, California, 2007. The event showcased contemporary artist books and fine press and fine art editions produced by some of the world's most esteemed printers, designers, book artists, and artisans. Approximately 735 color illustrations. The book includes transcripts of the lectures by Sarah Bodman, Robert Bringhurst, and Felipe Ehrenberg. The volume is illustrated in full color throughout.

2008, hardcover, dust jacket, 9 x 12 inches, 448 pages
ISBN 9780981791401, Order No. 100395, \$75.00



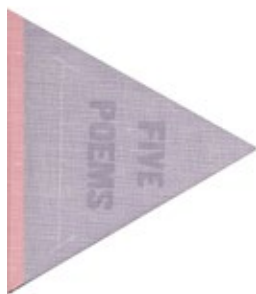
BOOK, ART, OBJECT 2

David Jury, Peter Koch

Proceedings of the Codex Foundation's biennial exhibition and symposium, "The Fate of the Art," 2011, which showcased contemporary artist books, fine press, and fine art editions. Foreword by Jury, list of supporters, introduction by Koch. Over 1,100 color illustrations of 300 books by 140 artists/printers. Also contains a selection of papers from the symposiums in 2009 and 2011 by Paul van Capelleveen, Antoine Coron, David Jury, Ron King, Peter Rutledge Koch, Juan Pascoe, and Richard Ovenden.

2013, hardcover, dust jacket, 9.5 x 12 inches, 521 pages
ISBN 9780911221503, Order No. 121240, \$75.00

Books Distributed for the Center for Book Arts



FIVE POEMS

by Mary Ruelle

Five Poems was designed as a 5-sided book on the occasion of The Center for Book Arts 2016 chapbook, to which Mary Ruelle was a judge. The hand-set type families are Consort and Bernhard. Images are from collographs, paper is Colorplan, binding is sewn-boards. Concept, press work and binding by Ana Paula Cordeiro at The Center for Book Arts, New York City.

2016, cloth, 76.25 x 7 inches, unpaginated.

Order No. 129164, \$200.00



METADATA: SOURCE MATERIAL VISUALIZED

by Alexander Campos and Heidi Neilson

Metadata: Source Materials

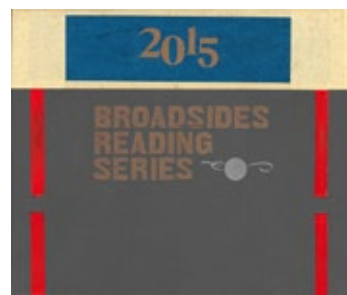
Visualized presents artists' books, book-related artworks, and text-

based new media that are visual interpretations, extrapolations, and recontextualizations of researched source materials such as data analysis, surveying, mapping, plotting, data mining, statistics, analytics, observations, and schemes.

2016, paperback, 8.5 x 5.25 inches, unpaginated

Order No. 129167, \$20.00

CENTER BROADSIDES 2015 READING SERIES



Twelve broadsides, each representing the work of an individual poet who gave a reading at The Center for Book Arts in New York, in an artistic portfolio. As part of the Broadside Reading Series, a letterpress printer (sometimes the poet who gave the reading) creates a broadside of one of the author's poems that captures the essence of the verse.

2016, top opening portfolio

15.25 x 13.25 inches, 12 broadsides of various sizes

Order No. 129169, \$500.00

CENTER BROADSIDES 2014 READING SERIES

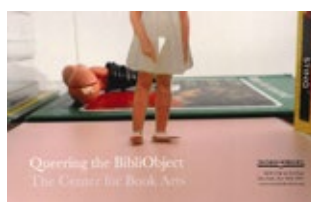


Twelve broadsides, each representing the work of an individual poet who gave a reading at The Center for Book Arts in New York, in an artistic portfolio. As part of the Broadside Reading Series, a letterpress printer (sometimes the poet who gave the reading) creates a broadside of one of the author's poems that captures the essence of the verse.

2015, top opening portfolio

15.25 x 13.25 inches, 12 broadsides of various sizes

Order No. 129168, \$500.00



QUEERING THE BIBLIOBJECT

by John Chaich (curator)

Queering the BibliObject presents works by contemporary lesbian, gay, bisexual, and transgender artists who explore the book as an object, removed from both the narrative

function and cover-to-cover form of the traditional artist's book. A mix of assemblage, drawing, performance, photography, sculpture, and video, the works are organized around four formal and conceptual approaches: restricting access to the book object; repurposing bound, printed matter as material or medium; reclaiming the book's context and content in order to reimagine narrative; and representing the self through, and/or relationship with, the book object.

2016, paperback, 8.5 x 5.25 inches, unpaginated

Order No. 129166, \$20.00



EDGE

by Sara Wallace

The manuscript for this book won the 2014 Poetry Chapbook Competition at The Center for Book Arts, judged by Sharon Dolin and David St. John. Printed on Touche, Stardream, and Canaletto at the Swamp Press using Joanna, Deepdene, and Lutetia, all cast in-house. Presswork on a Windmill and Vandercook. Illustrated by Barbara Henry.

2014, paperback, 7 x 10 inches, 28 pages, limited to 100 copies

Order No. 123946, \$75.00



UNTITLED

by David St. John

This untitled collection of poetry by David St. John, judge of the 2014 Center for Book Arts Chapbook Competition, contains the poems "The One Who Should Write My Elegy Is Dead," "Where He Came Down," and "The Way It Is." It was designed by Amber McMillan of Post Editions and produced in an edition of 100.

The text was hand-set in Grotesque No. 18 and

printed on Zerkall Book Vellum. The illustration was printed from hand processed polymer plates onto Gampi paper.

2014, paperback pamphlet, 7.75 x 10.5 inches, 8 pages

Order No. 123947, \$75.00



ZINES+ AND THE WORLD OF ABC No Rio

by Jason Lujan

By straddling the line between functional brochure and works of art realized in book form, the zine has retained its popularity

even as the internet has largely become the preferred method of self-publishing. *Zines+ and The World of ABC No Rio* presents and explains a range of these self-same printed materials, mixing artists' original creations with items from the ABC No Rio zine library archives, covering subjects from arts-community history to political commentary.

2014, paperback, 8.5 x 5.25 inches, 90 pages

Order No. 122528, \$20.00

Books about Libraries

THE HISTORY OF THE LIBRARY IN WESTERN CIVILIZATION (THE COMPLETE SET)

by Konstantinos Sp. Staikos

With the publication of *Volume VI: Epilogue and General Index*, Oak Knoll's *The History of the Library in Western Civilization* series is complete. All volumes from this series are available to purchase individually or as a set at a reduced price. This remarkable work addresses the unique role libraries have played in building and preserving Western culture, from the early archive libraries of Crete to the creation of public libraries during the Renaissance. Each volume includes beautiful color illustrations to accompany the text, and chapter outlines to guide the reader.

Each set includes the following volumes:

Vol. I – From Minos to Cleopatra

Vol. II – The Roman World: From Cicero to Hadrian

Vol. III – The Byzantine World: From Constantine the Great to Cardinal Bessarion

Vol. IV – The Medieval World in the West: From Cassiodorus to Furnival

Vol. V – The Renaissance: From Petrarch to Michelangelo

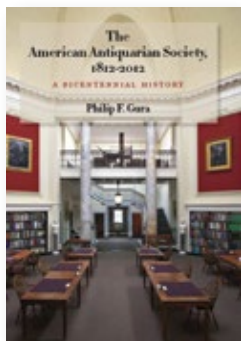
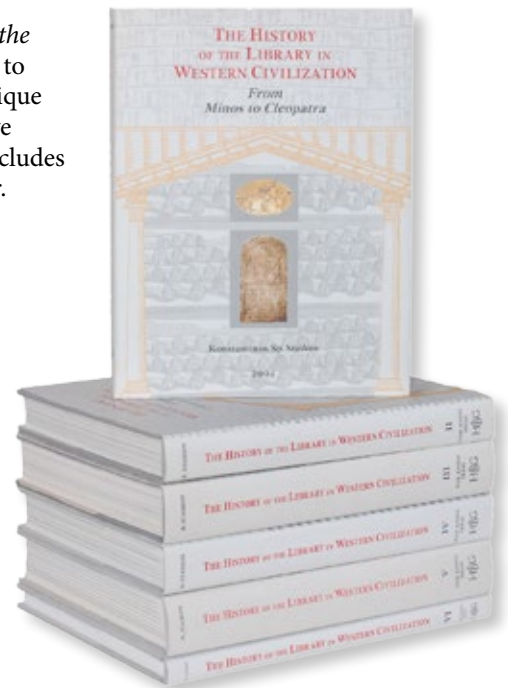
Vol. VI – Epilogue and General Index

Trade Hardcover Edition

2004-2013, hardcover, dust jacket,
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Deluxe Leatherbound Edition

2004-2013, leatherbound with slipcase,
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Limited to 100 copies; very limited supply,
Order No. 125905, \$1,375.00



THE AMERICAN ANTIQUARIAN SOCIETY, 1812-2012

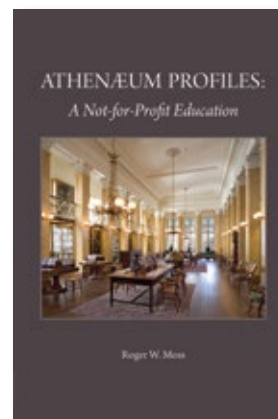
A BICENTENNIAL HISTORY

by Philip F. Gura

Revised edition. Over the past two centuries, this learned society has become widely recognized as a national treasure. Published on the occasion of the Society's bicentennial, this unique, illustrated history is scholarly in purpose, rich in probing insight, and brimming

with narrative detail. This volume traces the development of the American Antiquarian Society library and the role its librarians have played as collectors, scholars of American writing and publishing, and stewards of the nation's history. Readers will meet founder Isaiah Thomas and his successors at the Society's helm. Each has moved the Society forward by deftly matching the institution's needs with local and national developments. The author's guiding approach is finely focused on the Society's intellectual development as a cultural repository of extraordinary consequence, with careful attention given to the people who have shaped and nurtured it into the twenty-first century.

2012, hardcover, dust jacket, 6.75 x 10 inches, 454 pages
ISBN 9781929545650, Order No. 117114, \$60.00
Distributed for the American Antiquarian Society



ATHENÆUM PROFILES

A NOT-FOR-PROFIT EDUCATION

by Roger W. Moss

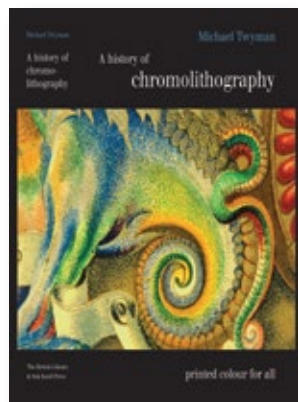
Prepared for the bicentennial celebration of The Athenæum of Philadelphia, *Athenæum Profiles* consists of biographical essays covering twelve significant individuals who influenced the future of one of America's oldest cultural institutions. During the author's forty-year tenure as executive director of the Athenæum (1968-2008), he learned on the job from these men how

to manage a not-for-profit special collections library. With their guidance, he resuscitated this previously moribund institution by acquiring nationally significant collections, attracting substantial funding, embracing modern technology, and creating a research website

Profiled here are George B. Tatum, Robert C. Smith, Charles E. Peterson, Robert L. McNeil, Jr., George Vaux, athaniel Burt, Henry J. Magaziner, Robert B. Ennis, Walter Muir Whitehill, Clay Lancaster, Samuel J. Dornsife, and Ian Grant.

2014, hardcover, dust jacket, 6 x 9 inches, 176 pages
ISBN 9781584563280, Order No. 120345, \$55.00

Books about Printing



A HISTORY OF CHROMOLITHOGRAPHY PRINTED COLOUR FOR ALL

by Michael Twyman

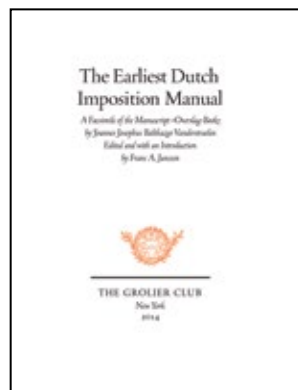
The first book since the process was in its heyday to offer a detailed account of how chromolithographs were made, tracing the evolution of this hand-drawn color-printing process. This is also the first book to consider chromolithography from a global standpoint. It gives particular attention to the movement of artists, printers, equipment, materials, products, and ideas across national boundaries, and contextualizes all this with respect to the development of the lithographic trade and its organization.

At one end of the market chromolithography met a voracious demand for color printing in everyday life; at the other, it was applied to work of real quality: illustrations (for science, art, architecture, and design), reproductions of famous and popular paintings, maps and atlases, facsimiles of manuscripts, book covers, posters, and high-end product catalogues. All are discussed in the context of other color processes and illustrated with 850 color images drawn from a dozen or so countries.

2013, hardcover, dust jacket, 9 x 12 inches, 728 pages

ISBN 9781584563204, Order No. 118671, \$130.00

Available outside North and South America from The British Library



THE EARLIEST DUTCH IMPOSITION MANUAL A FACSIMILE OF THE MANUSCRIPT «OVERSLAG-BOEK» BY JOANNES JOSEPHUS BALTHAZAR VANDERSTRAELEN edited by Frans A. Janssen

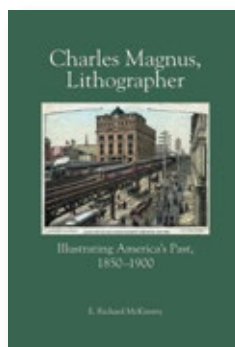
Although instructions on the proper layout of typeset pages for the press have always been useful tools of the printing trade, surviving examples are rare. The present volume has been reproduced from a unique manuscript in the collection of the

Grolier Club Library. Entitled *Overslag-Boek, zeer nuttig voor alle Liefhebbers der Edele Boekdruk-konste* ("Imposition Manual, very useful for all Practitioners of the Noble Art of Printing"), it was compiled in the years 1794-1795 by printer Joannes Josephus Balthazar Vanderstraelen, a native of Antwerp. The manuscript illustrates, through a series of diagrams in ink and watercolor, the correct position of composed pages, arranged so that they would appear in the correct order after having been printed and folded. These diagrams are reproduced here in their entirety, and in full color, complemented and enhanced by Frans Janssen's detailed introduction and notes. The book also includes a foreword by Eugene S. Flamm and a description of the original manuscript held at the Grolier Club, an index.

2014, hardcover, 8.5 x 11 inches, 210 pages

ISBN 9781605830537, Order No. 121734, \$75.00

Distributed for the Grolier Club



CHARLES MAGNUS, LITHOGRAPHER

ILLUSTRATING AMERICA'S PAST,
1850-1900

by E. Richard McKinstry

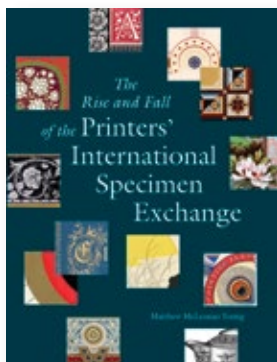
Charles Magnus was one of the most prolific American printers of ephemera during the late nineteenth century. The book first examines Magnus as a person, then details the various kind of items he published such as songsheets, illustrated stationary, bird's eye view maps, board

games, puzzles and greeting cards. Throughout the book are over 100 color illustrations of Magnus' work. An appendix lists the items mentioned by title in the book and records where at least one copy of each can be located. A comprehensive index completes the volume.

2013, hardcover, dust jacket, 7 x 10 inches, 200 pages

ISBN 9781584563198, Order No. 110132, \$59.95

Co-published with Winterthur Museum, Garden, and Library



THE RISE AND FALL OF THE PRINTERS' INTERNATIONAL SPECIMEN EXCHANGE

by Matthew McLennan Young

The first in-depth study of a venture whose goal was a new standard of excellence in job printing. Founded in 1880, The *Exchange* is a record of a remarkable period in letterpress and lithographic printing. Its history involves the development of new machinery and techniques,

"Old Style" vs. "Artistic" printing, the histories of the two printing houses that managed the *Exchange*, cooperation and conflict among outside personalities, and the extraordinary efforts of a few talented and dedicated people. This book also reproduces 81 full-page specimens submitted to the *Exchange*, many never seen before outside the *Exchange's* original 16 volumes, showcasing a wide range of styles from many countries.

2012, hardcover, dust jacket, 8.5 x 11 inches, 160 pages

ISBN 9781584563099, Order No. 108704, \$59.95



THE DIASPORA OF ARMENIAN PRINTING 1512-2012

by John A. Lane

This first international publication in English and Armenian on the history of Armenian printing commemorates five centuries of printers, their books, and their printing types. For technical and political reasons, until 1771 all Armenian books were printed outside Armenia. The book describes the diaspora of

Armenian printing, highlighting the role of Amsterdam. With its plentiful color illustrations, it takes the reader on a typographic odyssey through time and space.

2012, paperback, 6.75 x 9.5 inches, 224 pages

ISBN 9789081926409, Order No. 109505, \$49.95

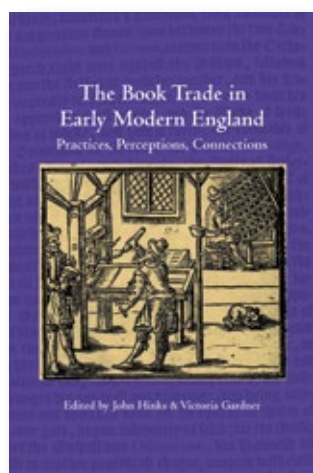
Distributed for the Special Collections of the University of Amsterdam

Books about Publishing

THE BOOK TRADE IN EARLY MODERN ENGLAND PRACTICES, PERCEPTIONS, CONNECTIONS

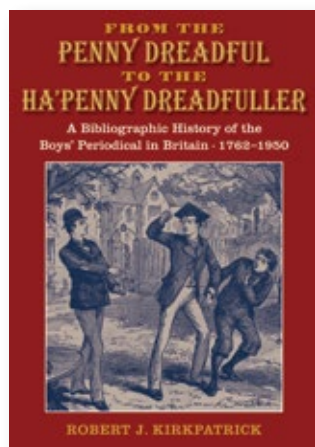
edited by John Hinks and Victoria Gardener

This volume comprises a range of papers from 'Print Networks' conferences on the early modern book trade. Collectively, they explore the practices and perceptions of print production, and the circulation of texts and connections between book-trade personnel in Britain and Europe between the late fifteenth and early eighteenth centuries. Each essay offers insights, specific to era and location, into the ways in which book-trade actors ultimately shaped the meaning of the texts that they produced.



The volume is divided into two sections. Part One, 'Practices and Perceptions' offers chapters that examine the practices of authors, translators, producers and collectors, and the perceptions of book-trade personnel. Part Two, 'Connections,' explores the shifting geographical networks across the trade over the early modern period and their implications for readers.

2014, hardcover, dust jacket, 6 x 9 inches, 256 pages
ISBN 9781584563273, Order No. 118821, \$55.00
Available in the UK from The British Library



FROM THE PENNY DREADFUL TO THE HA'PENNY DREADFUL A BIBLIOGRAPHIC HISTORY OF THE BRITISH BOYS' PERIODICAL 1762-1950

by Robert J. Kirkpatrick

Winner of the Children's Book History Society's 2012-2013 Harvey Darton Award, this book tells, for the first time, the full history of the British boys' periodical, from its origins in the second half of the 18th century to its decline after the Second

World War. Beginning with educational and religious magazines, it follows the trail through the violent and sensational 'penny blood,' which thrived around 1830 to 1870, to early attempts to entertain as well as educate boys through monthly magazines and the ground-breaking weekly story papers and 'penny dreadfuls' of Edwin J. Brett. Includes a comprehensive checklist, giving publication details of over 600 periodicals.

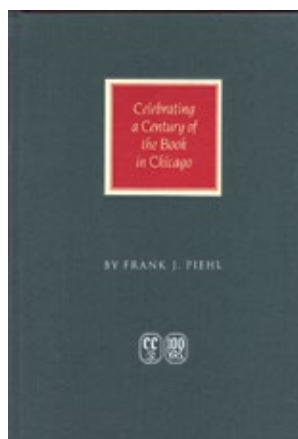
2013, hardcover, dust jacket, 6.75 x 9.5 inches, 586 pages
ISBN 9781584563181, Order No. 108513, \$85.00
Available outside North and South America from The British Library

THE CAXTON CLUB 1895-1985

CELEBRATING A CENTURY OF THE BOOK IN CHICAGO

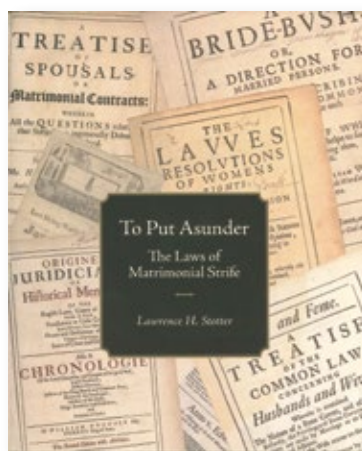
by Frank Piehl

The Caxton Club was founded in Chicago in 1895 by fifteen bibliophiles. Its objective was the "literary study and promotion of the arts pertaining to the production of books" and "the occasional publishing of books designed to illustrate, promote and encourage these arts." One century later, the Club remains dedicated to this objective. It brings together a community of individuals who share the love of books and provides them a forum to educate one another on their content and design; and about the joys of reading.



Caxton Club historian Frank J. Piehl offers a taste of the artistic, intellectual and literary atmosphere of Chicago from which the Caxton Club merged. In its 100 years, the Club has published 60 books distinguished by their content and design. Nineteen are important historical works, sixteen describe the history of printing and bookbindings, and seven relate to book collecting. Limited to 1,000 numbered and signed copies of which 900 are offered for sale.

1995, Hardcover, 7.5 x 10.5 inches, 224 pages
ISBN 0940550091, Order No. 41478, \$75.00
Distributed for the Caxton Club



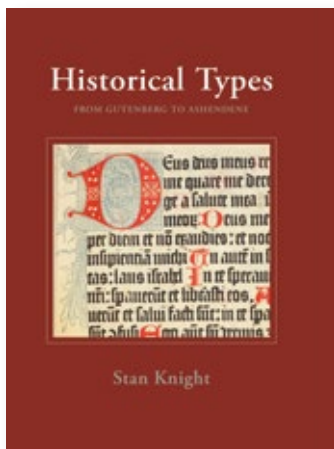
TO PUT ASUNDER THE LAWS OF MATRIMONIAL STRIFE by Lawrence H. Stotter

Richly illustrated in full color, beautifully designed, and including more than one hundred pages of bibliographic sources, this book examines court proceedings, policies of church and state, scholarly literature, and the anger of unhappy spouses to reveal the path of domestic relations laws

adopted in Western civilization. Stotter clarifies the philosophy and goals behind the development of divorce laws in biblical times, the influences of early Greeks and Romans, the impact of the Reformation, and the modifications brought about by the founders of Colonial America to make clear the reasons for our current divorce provisions.

2011, hardcover, dust jacket, 8.25 x 10 inches, 416 pages
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Books about Typography



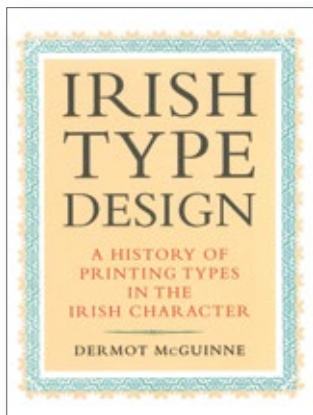
HISTORICAL TYPES FROM GUTENBERG TO ASHENDENE

by Stan Knight

Historical Types begins in 1454 with Gutenberg's experiments with moveable type and reaches as far as the Fine Press movement at the beginning of the twentieth century. Every entry in this survey is the result of hand-engraved punches, hand-set type, and hand-printed pages. The book explores every major

development in the design of type and includes some previously lesser-known designers whose type designs made significant contributions to the craft. Each entry consists of a detailed but concise written commentary and three-fold photographic reproductions of the relevant types—a whole page of the book to show context, an actual-size sample to show scale, and a detailed enlargement to show a closer view of the type. *Historical Types* stands a step above other books on the history of type because of the size and quality of its reproductions and its straightforward and clear exposition.

2012, hardcover, dust jacket, 9 x 12 inches, 104 pages
ISBN 9781584562986, Order No. 105522, \$39.95



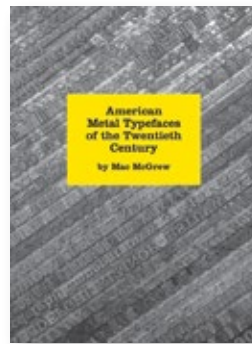
IRISH TYPE DESIGN A HISTORY OF PRINTING TYPES IN THE IRISH CHARACTER

by Dermot McGuinne

The designing of special type for printing Irish language texts began in the late sixteenth century and lasted into our own day, attracting the attention of many leading political and religious figures and scholars. Irish typography came after the demise of the late Graeco-Roman uncials

and semi-uncials, preceded by late Gothic, Roman, Italic, and Greek types. More recently, internationally renowned designers Stanley Morison, Victor Hammer, and Eric Gill have made significant contributions to Irish type design. This book's eleven chapters provide a comprehensive account of every Irish font from over four centuries—each in its cultural, religious, and political context—including 150 illustrations. This expanded second edition includes a new foreword by Hendrik D.L. Vervliet and a new chapter on Louvain Irish type.

2010, 7.5 x 9.5 inches, 236 pages
Hardcover: ISBN 9780954379957, Order No. 104562, \$55.00
Paperback: ISBN 9780954379964, Order No. 104563, \$35.00
Available outside North and South America from the National Print Museum, Dublin.



AMERICAN METAL TYPEFACES by Mac McGrew

Discover 1,600 classical as well as bizarre typefaces in one of the most massive tributes to the history of printing and metal types. This work captures the disappearing traditions and legacy that metal-type printing has left behind. Structured by alphabetically-listed type families, these typefaces and their variant forms are shown in full alphabets—upper

and lower case with numerals and punctuation. The specimens themselves are cleanly reproduced from metal types for maximum clarity. The text identifies the designer, foundry, date of issue as well as the range of sizes and similar designs by other founders. Indices provide easy access to typeface names as well as names of designers, punchcutters, matrix engravers, and other tradesman.

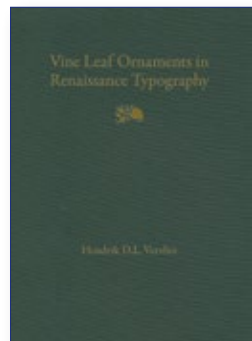
(2009), paperback, 9 x 12 inches, 398 pages
ISBN 9780938768395, Order No. 34980, \$65.00



PRINTING TYPES THEIR HISTORY, FORMS, AND USE by Daniel Berkeley Updike

This extraordinary work explores the historical and artistic significance of the best work of printers and type founders throughout the history of printing. The original two-volume set has been combined into one book containing the original 367 typographical illustrations selected from rare and beautiful books.

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ISBN 9781584560562, Order No. 63429, \$85.00



VINE LEAF ORNAMENTS IN RENAISSANCE TYPOGRAPHY A SURVEY

by Hendrik D.L. Vervliet

This new study provides a useful tool for identifying and dating books without an imprint. The main part of this book is a comprehensive catalogue of all sixteenth-century type-cast vine leaf designs. It provides a descriptive notice of each fleuron. Illustrated with leaves throughout, the book details punchcut-

ter, size, first and early appearances, and notes. A list of leaves in order of ascending width and a list by punchcutter or eponym are also included.

2012, hardcover, 5 x 7 inches, 416 pages
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Available in Europe from Brill

Books about Writing and Calligraphy



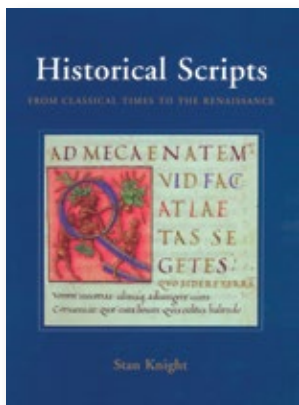
AN ELEGANT HAND THE GOLDEN AGE OF AMERICAN PENMANSHIP & CALLIGRAPHY

by William E. Henning
edited by Paul Melzer

Guides the reader through the careers of some of the most important American penmen, including Rogers Spencer

and his gifted student George A. Gaskell, whose books and periodicals reached thousands of students in the second half of the 1800s. Paul Melzer added more than 400 examples taken from original specimens to illustrate Henning's manuscript.

(2012), hardcover, dust jacket, 8.5 x 11 inches, 320 pages
ISBN 9781584560678, Order No. 68991, \$59.95



HISTORICAL SCRIPTS FROM CLASSICAL TIMES TO THE RENAISSANCE

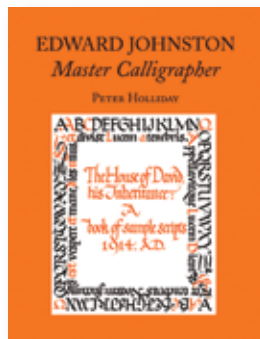
by Stan Knight

With its full-page, enlarged photographs and solidly researched sources *Historical Scripts* is a useful text for studying the history of manuscripts as well as the details of letter

construction. It also helps one make judgments about the technical condition of letter writing and its qualities of rhythm and movement. The photographs are lit so that the tactile qualities of surfaces, ink tone, and flow are revealed. The example scripts show a coherent and consistent relationship between methods of tool use and letter formation, making the construction of a script much easier to grasp in practice.

(2009), hardcover, dust jacket, 9 x 12 inches, 112 pages
ISBN 9781884718564, Order No. 52752, \$39.95

Co-published with John Neal, Bookseller

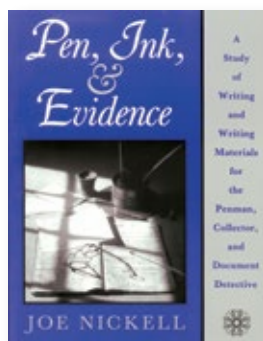


EDWARD JOHNSTON MASTER CALLIGRAPHER

by Peter Holliday

This book looks afresh at the work and legacy of calligrapher, type designer, and teacher Edward Johnston (1872–1944). It considers his friendships, his philosophy, the people he worked with, and the influence he had on them. It also details the birth and growth of the craft community at Ditchling in Sussex.

2007, hardcover, dust jacket, 8.5 x 11 inches, 412 pages
ISBN 9781584561989, Order No. 92516, \$49.95



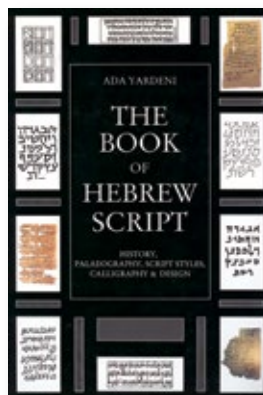
PEN, INK & EVIDENCE A STUDY OF WRITING AND WRITING MATERIALS FOR PENMAN, COLLECTOR AND DOCUMENT DETECTIVE

by Joe Nickell

Second printing with corrections. An excellent study of writing and writing materials for the penman, collector, and document detective. The author traces the development of writing and writing materials from the ancient

cuneiform tablet to today's historical documents. This work is essential for all calligraphers, archivists, literary historians and document examiners. Over one hundred illustrations.

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THE BOOK OF HEBREW SCRIPT

HISTORY, PALAEOGRAPHY, SCRIPT
STYLES, CALLIGRAPHY & DESIGN
by Ada Yardeni

This work is one of the most definitive books written on the origin and development of the Hebrew Script. Breaking through almost all fences within which Hebrew paleography has been confined, this work starts at the beginning, forges through the Second Temple period, and deals

with all the periods following it. The shapes of the letters and their development are documented, described and analyzed. The survey also includes various scripts. Well-illustrated with the evolutionary calligraphy of the Ancient Hebrews.

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For more than the first century of formal medical education in America, medical schools were proprietary in nature. Medical faculty ran the schools, controlling admissions, curriculum, and graduation standards. They collected fees from students and, in return, issued tickets for admission to their course of lectures. Professors and students were individuals of diverse backgrounds and accomplishments. This catalogue unfolds nearly 200 of their

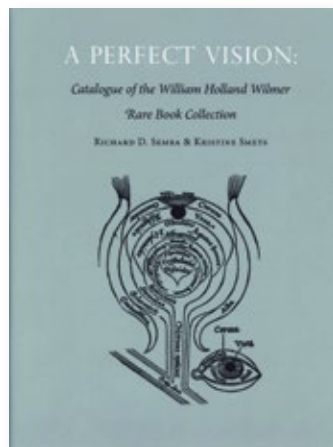


stories from 100 tickets dating from the 1760s, selected from the collection of the University of Pennsylvania Archives and Records Center.

Tickets to the Healing Arts, begins with a narrative exploring the provenance of the University Archives' med-

ical lecture ticket collection. The second section, the core of the catalogue, consists of photographs and text for 100 tickets organized alphabetically by institution. The third section functions as a comprehensive index of the 1,150 tickets in the University Archives collection.

Oak Knoll Press and University of Pennsylvania Archives
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Bibliography



NICOLAS BARKER AT EIGHTY A LIST OF HIS PUBLICATIONS TO MARK HIS 80TH BIRTHDAY IN 2012

by A. S. G. Edwards

Published in celebration of Nicolas Barker's eightieth birthday, this bibliography serves both as a collection of his writings and as a tribute to one who has inspired deep affection in so many.

Barker has written extensively for more than fifty years for the *Times Literary Supplement* and for the Roxburghe Club. The range of topics that has engaged him is astonishingly wide: medieval manuscripts, calligraphy, forgery, the book trade, typography, bibliophily, and more.

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THOM GUNN A BIBLIOGRAPHY VOLUME II, 1979-2012

by Jack W.C. Hagstrom and
Joshua S. Odell

This book includes a preliminary update of *Thom Gunn: A Bibliography, 1940-1978* that was originally published in the *Bulletin of Bibliography*, and it completes the listing of Gunn's published work, as well as lists additional translations,

interviews, reviews of his work, critical material, and more. Each section includes "emendations" and "additions."

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ISBN 9781584563228, Order No. 118104, \$75.00

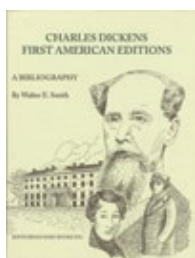
THOM GUNN

A BIBLIOGRAPHY, 1940-1978

by Jack W.C. Hagstrom and George Bixby

First Edition, Second Impression. This is a descriptive bibliography of Thom Gunn's writings, with full collations of first editions and details of reprints and new editions. Gunn contributed an autobiographical essay, "My Life Up To Now," to this bibliography.

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CHARLES DICKENS A BIBLIOGRAPHY OF HIS FIRST AMERICAN EDITIONS

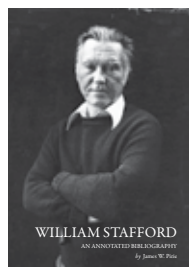
by Walter E. Smith

This significant work identifies the first and early American editions of Charles Dickens's novels and *Sketches by Boz* and traces their publishing history from 1836 to 1870. Each entry provides detailed textual data and binding descriptions,

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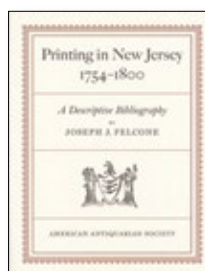
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Stafford (1914-1993) was one of the most important American poets of the last half of the 20th century. He wrote over sixty books that still resonate with readers. Stafford's perspectives are some of the most articulate dialogues by a modern American writer. This bibliography is built on the foundations of Stafford's own cataloguing and James Pirie's preliminary bibliography in an unpublished 1980 typescript.

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PRINTING IN NEW JERSEY 1754-1800 A DESCRIPTIVE BIBLIOGRAPHY

by Joseph J. Felcone

A bibliography of all known books, pamphlets, periodicals, newspapers, and broadsides produced by every 18th-century New Jersey press, many recorded for the first time. Each entry provides collations, identifies paper and type,

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BOOKS AND IDEAS THE LIBRARY OF PLATO AND THE ACADEMY

by Konstantinos Sp. Staikos

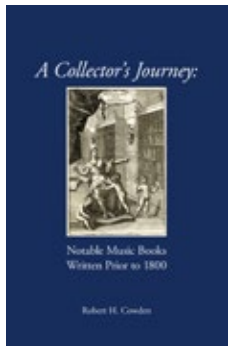
This publication examines the papyrus books collected by Plato himself, a habit which began when he was still “studying” under Socrates and continued throughout his years of teaching in the Academy. It deals extensively with the works of the Ionian and Eleatic Natural Philosophers, as well as of the Pythagoreans. Through

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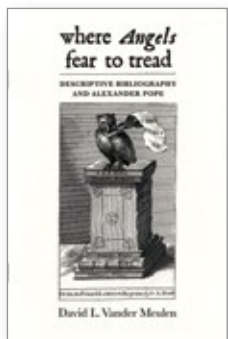
by Robert H. Cowden

Dr. Robert H. Cowden follows in the tradition of James E. Matthew's *The Literature of Music* (1896), assembling a list of 122 significant works in music history, aesthetics, performance practice, instrument construction, theory, and pedagogy. Cowden is an Emeritus Professor of Music at San José State University and the author of eight

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by David Vander Meulen

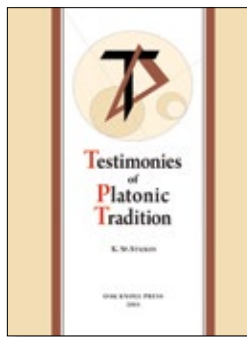
David L. Vander Meulen's *Where Angels Fear to Tread* has come to be regarded as a classic statement of the purposes and methods of descriptive bibliography. Initially presented as the 1987 Engelhard Lecture and subsequently published by the Library of Congress, *Where Angels Fear to Tread* is now published in a new edition with an

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SEAMUS HEANEY

A LIFE WELL WRITTEN

by Rand Brandes

This exhibition of highlights from the work of one of Ireland's greatest contemporary poets was originally planned as a survey of “A Life Well Lived,” to mark the Nobel Laureate's 75th birthday in 2014. With the unexpected passing of Seamus Heaney in August 2013, the curators determined to recast the show

as an appreciation of the poet's life in print. A foreword by Ward & Carolyn Smith and an introduction by Rand Brandes are followed by detailed descriptions of the more than fifty items on show. Among the highlights of the catalogue are a number of *livres d'artistes* and broadsides that Heaney created in collaboration with various artists.

2014, hardcover, 7.25 x 11 inches, 112 pages

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